THE NEW YORK MIRROR.

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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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The Abbe Liszt.

Many years ago there wandered about Europe a fanciful young man, with long, flowing yellow hair, a flexible, slight figure and an intellectual countenance, who performed antics on the pianoforte such as had never been heard before, throwing the perfect playing of Thalberg and the dashing flourishes of Herz into the shade. He was heralded by a flood of lithographs representing a *lusus natural*, called in German "Der zehn-fingeren pianiste," which, in common, is "the ten fingered pianist;" meaning ten fingers on each hand, not on both—which would not be anything out of the way—but ten fingers on each, which is, to say the least, abnormal. This young prodigy was reported to make more noise in a given space of time than any two others, and to skip up and down the scale with a rapidity up to his advent unknown in the pianistic art.

In those remote days this wonder of execution was looked upon as heretical, and all the good old school professors raised their hands and their eyebrows in astonished disapproval. Nevertheless, he "caught on," as the slang goes, and crowds went to see him skip and to hear him pound.

This young man of the flexible finger and spring-steel wrist was Liszt. After a while, from being heretical he became orthodox—by the usual process—orthodox being merely successful heresy, in art as in other things, and the daring innovator blossomed into the pattern pianist on whose style every aspirant to fame modelled himself. Then, being accepted by art circles of London, Paris, Berlin and Vienna, Liszt tried composition. He twisted his weird, wild fantasies into something like shape, eccentric but purpose-like. He made what he called "Rhapsodies," and, sooth to say, rhapsodical enough they were. He took other men's thoughts and wove them into strange tissues of intertwisted sound, and the musical world went mad over them. He affiliated himself with the musician of the future, threw aside all restraint, and was original in form, if not in thought. But he never cut his hair! That waved romantically as of old; for, like Samson, his strength lay in it. Liszt in a crop would have been merely a mortal. With flowing locks he was a demi-god. People heard no more "of Der zehn-fingeren pianiste," but society raved over the great virtuoso. He founded academies; he played at courts before crowned heads, and waved his hyacinthine curls among statesmen and generals. Then, advancing years warning him that the heyday of life was over, and his tresses showing silver threads among the gold, he cast about for a new departure. Like the French coquette, when the world would no more of him, he turned to Heaven, and soon his silvery locks waved beneath the beretta of an Abbe. As a priest-pianist, he was more sought after than ever. His roulades were listened to as inspirations direct from St. Cecilia herself. His cranky harmonies were revered as celestial strains learned from the harps of adoring angels, and his chromatic scales were worshipped as the music of the spheres. Still his locks waved responsive to his music; white and scattered now, but cherished still—his talisman, his lucky-penny.

Now Liszt is in London—he and his hair. His joints are nubbly now. The ten fingered pianist has knobs on his miraculous digits, but people still imagine they hear the echoes of heavenly music when he tries to make those rheumatic fingers perform their wonders of yore. As a mere pianist, Liszt would long ago have been dropped into oblivion; but his monk's frock saves him. Always a charlatan, he is now half a saint—a striking example of the power of humbug. For Liszt is a humbug, although a clever one. His music is pretentious trash, but his performance is, or was, perfect. He is too intelligent to seek success without merit, but his talent covers much imposition. Liszt is a great pianist, but not a great artist. With Ole Bull, Remenyi, Walt Whitman, Jemmy Whistler and such like, he has manual dexterity and unbounded self-assertion, but no real genius.

A Lesson That is Lost.

The School for Scandal has been a stock play both in England and America for many years, and Hamlet's advice to the players is on the lips of every aspirant to dramatic fame, and yet how do we see reputations torn to tatters in every greenroom and speeches mouthed and blustered on every stage? Not even in a fashionable club is there more of the gossip of detraction cackled to the detriment of character and good name than in the precincts of a theatre. Mrs. A., who, chancing to be of unprepossessing exterior, and therefore not exposed to the same temptations as Miss B., who is of pleasing form, is eloquent as to the enormities in the way of suppers, champagne and coupes indulged in by that hated young woman. Mr. C., who is pockmarked and crooked of limb, is disgusted at Mr. D.'s coxcombing, dubs him a conceited jackass who thinks all the girls are in love with him, and avenges his own lack of *bonne fortunes* by hinting that the favored one is "just blowing about his love affairs," although the poor young fellow is the soul of modesty and honor and never dreamed of such a thing in his life. Why cannot they let each other alone? What is it to Mrs. A. though Miss B. ruin her complexion and enlarge her waist with late and succulent suppers? Mrs. A. doesn't pay for them, nor do they fatten or blotch her. Why cannot Mr. C. let poor handsome young D sigh over photographs and mumble love letters from silly girls as he may? If there were no D. in the world C. would not be made happy in the same way; so why does he bother about it? If every one would mind his own business and let others alone, the millennium would be near at hand. But they won't, and the millennium is as far off as ever.

The aspiring young actor and student learns Hamlet by heart, studies every line, marks every precept, addles his brain by poring over the melancholy Dane till he thinks Hamlet, speaks Hamlet, sleeps Hamlet, yet goes on the stage and bellows at the top of his voice in a tone never heard in nature; chews scenes, foams and struts, in fact does everything that Hamlet tells him he ought not to do. Why is this? Why does he not take to heart the lines he so assiduously studies? Because neither Mr. A., Mr. C. nor he know the meaning of what they read. The words pass by them "as the idle wind which they regard not." There is a deal of rote work in this world, in the drama, in history, in literature, in art, in music. There is a great abundance of mere words and a pitiful lack of sense. Men will spend their lives in cataloguing insects or birds or animals, but how few study comparative anatomy. People talk of Milton, Dante, and Homer, but how few ever really search these works so as to get at the marrow of the matter. No! Mrs. C. will play Mrs. Candour all her life and take no warning, and the embryo Hamlet will brood over the advice to the players and then go and do quite otherwise. It cannot be helped; it can only be regretted.

The Real Comic Opera.

The French people have undoubtedly taken the first rank in that peculiar kind of entertainment called "comic opera." They alone have hit the knack of blending music and merriment in harmonious combination, and in their work is alone to be found that meeting of pleasing strains and witty sayings that make the very soul and substance both of the bright and joyous pieces that have taken hold of the public ear and the public heart ever since Offenbach flung his Grande Duchesse to the world in a shower of diamonds. To a great extent this overmastering success is due to the dramatic portion of these sparkling trifles. French authors of note have not disdained to make the books for Offenbach, Le Cocq, Hervé and Planchette, and so the audience has not to endure pages of platitude as connecting links between gems of melody. In a French comic opera one is not forced to yawn between laughs. True it is, and pity it is 'tis true, that these authors are too apt to flavor their wit with rather coarse spice. The palate of their public is somewhat dulled and needs pepper and mustard to excite its languid action, for, be it known to all home dwellers, the patrons of the Bouffes Parisiennes are not drawn from the family circle. The French "rosebud garden of girls" is not to be admired in those resorts. A "jeune fille comme il faut" would as soon be permitted to stand upon her head in the Champs Elysees at noonday as to be seen in the boxes of an opera-bouffe theatre; and if any young and pretty girls are visible in such resorts, be sure your neighbor will tell you with a shrug, "Ah! ce sont des Anglaises des Americaines." Elderly men and those awful specimens of female humanity, the mustached, middle-aged, commercial women, fill parquet and boxes, interspersed with callow youths who are first cousins to our noble army of dudes, and who are quite as idiotic and far wickeder than our silly boys with the big sticks.

Apart, however, from the "Salete," the prurience, which is not near so offensive in the French tongue, and on the French tongue, as in English, the dialogue is generally lively and the plot consistent. One does not hear the musty jokelets or the fossil chestnuts of the Anglo-American so called "comic opera." Nor is one treated to a variety show under an *alias*, as is the fashion of managers in London and New York. A comic opera in Paris is what its name imports—a comedy set to music, not a buffoonery or a rough and-tumble farce.

In London, and by importation in New York, Gilbert has originated a trick of satire that goes very well, and is a vast improvement on the text of other English trifles; but his work can scarcely be called "comic opera;" it is *sui generis*—a thing apart, very funny and much to be admired; but there is no story. The moment the hero and heroine appear down falls the interest. The operas of Gilbert and Sullivan are musical sneers, very deftly set and very wittily concocted, but dramas they are not; and what is opera if not dramatic in music? The Anglo-American comic opera should have the wit and plot of a French bouffe without its suggestions of naughtiness, for our stalwart English will not lend himself to the slippery, touch and go dealing of the volatile French; and what is Gallic raillery becomes English vulgarity. Bitter Taylor has many good points in its text; but it is such a hard-faced imitation of Gilbert's work that it cannot be counted as other than a parody. The translations of foreign books that are thrown far and wide, thick as leaves in Vallombrosa, are mere clumsy renderers of the original, with the risky bits cut out, but the point destroyed by excision left unfilled—without the salt that is true, but alas! without the salt also. The book of La Perichole would be as near the true model for a comic opera book as we can get. There is enough sentiment to leaven enough comedy to season. The characters are not more preposterous than those in the most legitimate comedies, and are not all wound up in fun [that they do not matter on] the naughty. La Perichole gets tipsy as a child who has found a wine and drank it. There is no vice, no dissipation. Among real English comic operas the prototype and original, Kenny Meadows' Midas, still stands pre-eminent for its dramatic construction, and would, we firmly believe, be a great success revived. If some new music were written for it, we have to wait for that style of composition to ripen to its crude state of immaturity.

HELEN DAUVRAY.

An Objectionable Feature.

In connection with the giving of benefits there is one objectionable feature, and only one, worthy of comment. It is the system of red tape with which managers surround the rights of their employes when they ask for a share of their labor. The system is so good that it hardly needs revision, but a few words may be drawn from it. A benefit is to be given to a certain object—worthy or unworthy, as the case may be—and the manager is asked to give his services for that purpose. Then this manager writes to the author, or has his stage manager write and say that the company that are at the [illegible] Barber's Pole; or, Red Tape Rules, will be given at the [illegible] such-and-such a person, whose name all the members of the company have probably never heard of, or else to some charity, the name of which the cars still jeer. At this point all of the manager's work for the benefit ceases. The company are the actors, and about one-half of the performance with regard to the afternoon in question have made appointments, while others have duties to be attended to. But they dare not protest. To do so would bring down upon their heads the deep displeasure of the manager, and this is not always to be afforded. The beneficiary may be worthy and may be liked; the charity may be as apparent as the play in which they are acting is bad—but, for all that, to the mind of every one upon whom the extra work is imposed, it may be safe to wager, there's a feeling of dissatisfaction and annoyance. The notice brings up anything but pleasant feelings.

To the thoughtful there is nothing strange in this. It is the outcome of a feeling inherent in the human heart. In other words, if the actor is questioned as to why he or she objects to the benefit business, and answers truthfully, he or she will say: "Why wasn't I asked personally?"

If the services of an actor, a supernumerary, a gas man or a treasurer are worth anything at all, why is it that they are not worth the asking? Courteous managers [illegible] are in the profession, and plenty of them, [illegible] them only toward their employes and those with whom they come in contact. [illegible] case of a benefit, they often seem to lose all of their regard for the rights [illegible] and sign away, without a second thought, time and labor which is not theirs.

At the Theatres.

Central Park having failed to draw or please, it was taken off on Monday and She Stoops to Conquer was put up for the week. Mr. Wallack's remedy for bad business is always an old comedy revival, and on this occasion it had the usual efficacy. The house was large and fashionable, and the play was admirably acted The Marlowe of Mr. Wallack and the Mr. and Mrs. Hardcastle of John Gilbert and Mme. Ponisi were fraught with the ripe excellences that years of repetition have developed. Mr. Elton was a fair Tony Lumpkin and Ivan Shirley a gentlemanly Hastings. Constance was prettily played by Helen Russell. We have not seen a more charming Miss Hardcastle than Annie Robe makes. While she lacked the bold and strong qualities that have sometimes marked its performance on this stage, the personation was graceful, womanly and rippling with innocent fun. Mr. Leeson was—as he always is—very comical as Diggory. The piece was carefully staged. On Monday Mr. Wallack will bring forward My Awful Dad for the first time in this theatre. Miss Robe and Mr. Bellew will appear in A Happy Pair, which also will be given.

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A "new departure" was announced at the Comedy Theatre for Monday night—prominent vaudeville artists in a refined entertainment. In some respects the entertainment was refined; in others decidedly the reverse. The Muhlemann Family, Swiss song-birds, were brilliant diamonds in a rather rough setting. The singing of the trio and the zither playing of Joseph Muhlemann brought forth half-a-dozen encores. Frank and Fanny Forrester were very tame in a sketch called Going to the Masquerade. Particular attention was called to Miss Forrester's "phenomenal vocalization;" but just why could not be answered even by an echo. Florence Jordan essayed some ballads, and utterly failed. Her singing was wretched. Charles and Ella Jerome—especially the former—were amusing in a sketch. George D. Melville appeared in a silent act, The Dumb Waiter. His feats of balancing were remarkable; but he cuts a sorry figure as a pantomimist, being very far from funny. William Carroll's banjo rang out passably well for a damp night. Some of his sayings needed the services of a barber; but on the whole he succeeded in pleasing the audience. Ira Paine displayed his astonishing skill with the rifle and pistol. Mrs. Paine, his target, is a beautiful woman in face and figure. Tim Murphy gave his clever imitations of noted actors—some not so clever, but all very pleasing. His imitation of Irving, immediately followed by Dixey's imitation of Irving, was his best effort. An uproarious afterpiece, A Fry in a Box, wound up the bill. Next week Dan Sully will invite the town to patronize his Corner Grocery.

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The Grand Opera House was well filled on Monday in despite of the rain, and the second week of Lotta's engagement began auspiciously. The Little Detective was the play and the star acted the protean heroine with her usual versatility. Frederic de Belleville being in the part of Barry Mallinson was played by Ralph Delmore. Charles Bradshaw as Ludovic Stuyvesant and P. A. Anderson as Roderick Tracey were among the best features of the cast. This (Thursday) evening Lotta will produce her new comedy, Larks, and at the matinee Saturday Musette will be given.

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Aimee and her company in Mam'selle drew a goodly house to the People's on Monday. The comedy never went better in this city, and the star as Toinette, the milliner, and Fleur de Lis, the *café chantant* singer was as frisky and charming as ever. Russell Bassett was funny as T. T. Tupper, Leo Cooper ditto as Bob, while Newton Chisnell and Lester Victor in their old parts were excellent. On Monday next A Rag Baby.

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May Blossom was seen by a large audience at the Windsor Theatre Monday evening. Miss Cayvan played May with her customary power and pathos. Ben. Maginley was as hearty and true as Tom, while Forrest Robinson as Steve, W. H. Crompton as Uncle Bartlett and Eliza Logue as Deborah left nothing to be desired as far as their individual efforts were concerned. The play was nicely put on. Storm-Beaten is the attraction secured for next week.

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McCann's Night Off is the afterpiece at Tony Pastor's this week, and it brims over with boisterous fun. The olio introduces Professor Abt and his Grecian mystery; Lillie Western, Kitty O'Neill and other specialties and specialists of first rate quality. Mr. Pastor's season is drawing to a close. It has been highly prosperous to the manager and more than satisfactory to his patrons. Mr. Sanderson's benefit to-day will not be forgotten, for there is a capital bill, and the treasurer's wide popularity allied to it is sure to draw a big house.

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Broken Hearts and Old Love-Letters form a dainty and refreshing bill-of-fare at the Madison Square. For several days past the company have been rehearsing the new comedy from the French which is to follow. It is described as a lively, bustling piece, crowded with comic situations and amusing complications.

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The Banker's Daughter is again at the Third Avenue Theatre, and is attracting fair houses. The cast is the same as before. Next week, Neil Burgess in The Widow Bedott.

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A good-sized audience assembled at the Lyceum on Monday night, when the 150th performance of One of Our Girls took place. The polka composed by Miss Dauvray, and dedicated to Bronson Howard, was played by the orchestra, and copies of it were distributed among the audience as souvenirs of the occasion.

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Next week will be the last of Adonis at the Bijou Opera House. The 600th performance falls on Thursday of next week. A new bust of Dixey and a portfolio of portraits will be presented to those in attendance. At the final matinee the ladies who attend will be given photographs of Adonis.

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The Leather Patch still flies the pennant of success and prosperity at the Park Theatre.

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Pinafore is in its last month at the Fourteenth Street Theatre, and is still doing well A night has been set apart for the insurance men to visit the performance in a body.

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The Black Crook is doing a marvellous business at Niblo's Garden The theatre is jammed every night, and seats have to be secured in advance to avoid disappointment. The spectacle will be kept on two weeks more and then W. J. Scanlan comes with Shane na Lawn.

The Musical Mirror.

The close of the American Opera's first season is close at hand, and the reflection in the minds of its promoters and executants must be very gratifying. To have carried out an undertaking unparalleled in the history of operatic enterprise; to have established a National Opera in the national language, and as far as circumstances would permit, with national singers; to have given such operas as Glück's Orpheus and Wagner's Lohengrin to the perfect satisfaction of audiences and critics—is no mean triumph. Our National Opera management may be proud of its work. While, with the exception of Helene Hastreiter, Emma Juch, Myron Whitney, William Ludwig and William Hamilton, the principal singers have not equalled the foreign artists presented by the German company at the rival house, still the beauty of the chorus voices, the freshness, the youth and the excellent training of that body of singers, usually so weird and worn; the absolute perfection of the band, which for precision and sonority is not equalled in any European city; the charming naturalness and simplicity of the ballet, so different from the conventional hoppers and kickers heretofore offered in that department—puts the season of opera just closing on record as the most successful and the best conducted we have ever had. May its future rival its past.

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The oftener we hear Pepita the more our attention is riveted to the admirable scoring of Edward Solomon. Although to the public the reason of the effect produced by the perfect use of the instruments at his command be not patent, still the effect itself is there. The uninitiated may not be able to point out the clever manner in which the bassoon is used in the "Oyster Song," or the horn in the "Cooing Song," but they are quite competent to enjoy the result without accounting for their pleasure. Orchestration in music is what color is in painting—a gift of nature, which may be cultivated and improved, but can never be taught; and this gift Edward Solomon possesses in the highest perfection. His dainty bits of oboe effect, so deftly put in, remind the hearers of those exquisite touches of light visible in the works of Claude or Turner, and his broad, mellow horn tones bring to mind the deep, rich ground color of Rembrandt or Titian. We invite all who have music in their souls to listen carefully to the instrumentation of this clever composer; it will well repay the trouble of following the design and carrying out of the musical idea, independent of the glamor of the scene or the fun of the actors.

The new tenor, Taglieri, is a good looking fellow, with some idea of acting, and a nice little voice in the middle His high notes are somewhat strained, but take him at his best and he will do very nicely. Carrie Tutein, the new Julia, is just as cunnin' as ever she can be, and very pretty withal. Fred Solomon has fixed himself firmly in the estimation of the public as a comedian of the first rank—with a voice. Jacques Kruger has ripened and filled out the part of Pongo till it has absolutely become funny—a herculean task. Lillian Russell, the impassive, sings her music—so carefully fitted to her powers—with a beautiful tone and a supreme disdain, apparently, of her hearers' approbation or displeasure. The house is crowded every night. The perfection of Voegtlin's scenery, together with the lavishly splendid get-up of the piece, is the talk of the town.

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Robert Graham is doing wonders with his most ungrateful part in The Little Tycoon. To get blood from a stone or sunbeams out of cucumbers is a hard task, and Graham faces it boldly. The blood is rather lymphatic and the sunbeams slightly wintry; but, such as they are, they come from careful nursing and are to be credited to the actor, not the author. Graham is an unctuous comedian, and had he a part fit for him would make it go. As it is, he does his best, and is artistic. The tuneful music seems to please, especially the choruses; but the scoring is faulty and the piece itself dull. The stage setting is admirable, and the mechanical effects very natural. Much credit is due to Mr. Daly, the stage manager, who has put every one in the best possible light.

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Pinafore at Koster and Bial's is as fresh and pleasing as in former days, when all the world and his wife went mad over Sir Joseph, Ralph Rackstraw, Buttercup, Josephine and Hebe. Pinafore is perennial.

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The Gypsy Baron draws still, although some fifty nights have tested its power of attraction. Much can be done by the power of gold and artistic taste when combined, as they are at the Casino. Without them we much doubt if this opera would have had so long life. But it has "marched" into public favor.

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Courtice Pounds' matinee was well attended and much relished. The beneficiary sang with much feeling and great control of a nice but small voice, apparently fighting against the effects of a severe cold. We wonder if he would have worn a business suit at a morning concert in London! Ivan Shirley is a good elocutionist of the mechanical kind. He counts one for a comma, two for a colon and four for a full stop. At least he seems to do so. Mae St. John has a charming presence and sings very nicely indeed, and Geraldine Ulmar warbled delightfully, accompanied by Courtice Pounds in a manner that showed him to be an accomplished musician. Never have we heard a more supporting accompaniment. Billington made a good effect in "London Bridge," and George Thorne was much applauded in his Ko-Ko song.

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Mme. Judic made a most decided success as La Roussotte on Tuesday evening at the Star, acting in her usual and unapproachable piquante manner, singing delightfully and skipping over the risky places as only she can. She was admirably aided by MM. Mezieres and Cooper, who made real character studies of the poet and the old merchant.

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The Mikado sails on with a fair breeze and all sails full at the Fifth Avenue Theatre.

Brooklyn Amusements.

Mortimer Murdoch's play, Proved True, received its first representation in this country last Monday evening at the Grand Opera House. It was a flat failure. The plot and the general construction of the play are of a most ancient character. Hackneyed is a mild term with which to describe them. It is an old landmark of the drama, moss covered and weather-eaten The story is a string of unaccountable occurrences, and the dialogue is puerile. The lines of the hero are a mass of flamboyant platitudes and silly rhodomontade. Only at the close of the fourth act did the play approach anything like real dramatic effect; that is, when the hero is blinded by sparks from a smithy's forge blown into his face by the villain. The hero's friends rush on the stage pell mell at this crisis, and the rascals are overpowered, which elicits the first and last applause of any consequence during the representation.

The story is that Matt Tabner, a hard old man, wants to compel his daughter to marry Tom Craven because the latter has promised him some money with which to take up a forged check. Tom, of course, is the rich villain, and Mabel finally gives herself to Robert Thynne, a poor schoolmaster. That angers the baffled parent, who "hopes she will prove as faithful a wife as she has a dutiful daughter." Then Matt Tabner robs the schoolmaster, and in the second act he has escaped from Millbank. A reward is offered for his capture. He seeks his daughter, now five years married, and with the slightest of provocation he launches the threat of a withering curse on the head of his child if she divulges his presence in her house. Subsequently she speaks to her four-year-old boy of a stranger in the house. Her husband overhears her, and his jealousy being next still further excited by a note concocted by the villains, he makes up his mind she is false to him, and it takes three more acts to show him that he has been mistaken. In the meantime they are separated; their child dies; they meet by chance in a graveyard, and there are lots of thrilling hand-to-hand struggles, most of them of a most ridiculous kind. If it had not been for J. H. Fitzpatrick in the character of a horsey individual, the arch-villain's man Friday, and Julius Kahn as an old fisherman, with Kentish coast dialect, the performance would have been almost without a redeeming feature. The slight exceptions were some amusing horse-play by Maude White and Julia Gilroy, and some intelligent but ineffective acting by Miss M. E. Fitzpatrick, who for three seasons before the present was with the Florences as Maggie E. Muhlanbring. Mortimer Mordoch took the part of the hero, Robert Thynne. It was painful to behold. The part was not suited to the actor, and the latter was not suited to the part. The play was much better staged than it deserved, and some very good music was played for it.

The Mikado was continued at two of the theatres—the John Templeton company at the Lee Avenue Academy of Music and the Philadelphia Church Choir company at the Criterion Theatre. During the previous week these companies did a very good business, about three quarter houses. At the Novelty Theatre the McCaull Mikado forces drew good houses likewise; but they found one week enough for the present. The Lee Avenue Academy had made previous arrangements for two weeks, somewhat to their sorrow, and to Managers Sinn at the Park Theatre, where the John Templeton company is to hold forth next week. At the Criterion George F. Rowe's Lily of Yeddo was not ready, and it was found desirable to continue The Mikado. A worse performance, musically, than is given by the amateurs at this last named house, who style themselves the Philadelphia Church Choir company, would be simply intolerable. Alice Mesereau (Pitti-Sing) and the chorus are the only redeeming features of the presentation. Even the orchestra seemed unable to interpret the music. Charles H. Parsons (Ko-Ko) kept excellent time, but he has a wretched voice. Mrs. Henrietta Griggs comes very near singing well. The houses were fair at the Criterion and the Lee Avenue Academy.

Tony Hart "hit 'em hard" with his Toy Pistol at the Brooklyn Theatre last Monday. The audience was large, and they welcomed the star with boisterous enthusiasm. They laughed at everything he did or said, and almost went wild over his songs. "Mrs. Higgins' Parlor Floor" was among them. It was rendered by Tony Hart, D. G. Longworth, William Welch and T. J. Cronin, and was spontaneously successful and encored three or four times. All of the company were received with marked favor.

The Novelty Theatre contained a large number of people last Monday night, and Dan Sully's Corner Grocery kept them all in the best of humor. The same piece was played at another theatre in the city last season, but it failed to draw paying audiences. At the Novelty, however, the attendance was not only large, but of a most desirable character. Those of the performers who made the best impression were Sully himself and Master Malvey as the bad boy. The singing was not of the best, but the uproarious fun filled in the time. The all and Williams gave the absurdity a good stage setting.

A Prisoner for Life went from the People's in this city to the Park in Brooklyn. The audience on Monday night was large, despite very disagreeable weather. In fact the opening of the engagement was made very much under similar circumstances as those the play met with on the previous Monday in this city. The reception of the drama was marked by a fair show of enthusiasm, as at the People's Theatre, and the cast acquitted themselves in about the same manner.

Hyde and Behman had a full house for their Specialty company last Monday evening. The programme was a very entertaining one, and was gone through without a hitch. Some of the best performers in the variety business are in this company, notably Fannie Beane and Charles Gilday, Fred. C. Bryant, the Clipper Quartette and a dozen others.

A. A. Wallace, Mamie Wallace, E. F. Nagle, E. W. Marston, and Ella Sothern were of a company that produced Monte Cristo last Monday evening at Holmes' Standard Museum. The theatre was full of spectators, and the performance was very fair.

At the Grand Museum what is called Stetson's Opera company held the boards with The Chimes of Normandy, The Mascotte and Olivette. These operas were announced for the week, two days each.

At the People's Theatre Laura E. Dainty made her first bow to a Brooklyn audience in A Mountain Pink. She pleased the audience, which was of fair proportions.

Mme. Christine Donest was cast for Seuta in The Flying Dutchman, by the American Opera at the Academy of Music, on the evening of the 1st. She was accorded many evidences of approval. In the duet with the Dutchman at the close of the second act she received an ovation. In the first part of the opera she sang with good, full tones, but in the latter part of the representation she showed signs of weariness. She also realized the poetical idea of the dreamy maid in a dramatic sense, so that her interpretation, as a whole, was the most satisfactory so far with the American Opera. William Ludwig made a great hit as the Dutchman. The attendance was large. The Magic Flute was given for a matinee on March 31, to a fair house.

NOTES.

Kate Rooney did not appear at Hyde and Behman's on April 1. She was announced as suddenly ill with pneumonia.

Hunt and Perine's illustrated lecture, "Picturesque Italy and Modern Rome," was at the Novelty Theatre Sunday evening, April 4.

May Fielding's appearance in The Magic Flute at the American Opera matinee, March 31, was the occasion of very general favorable comment. She is fast rising to a very prominent position in the National Opera. She is artistic both in singing and acting.

A week (April 19) was kept open at the Park Theatre for Dixey's Adonis until about three weeks ago. It was then signed for by the Tin Soldier company. Now Dixey would like to have it, and Manager Sinn would like to have Dixey.

Charles H. Parsons, who is singing Ko-Ko at the Criterion Theatre, was honored by the presence in force of his amateur friends April 1. The Mayor of Brooklyn was present.

Manager Hilliard denies that he has severed his connection with Manager Sisson at the Criterion. Their little misunderstanding has been bridged over, it is said.

Hattie Starr, who is the Pitti Sing of John Templeton's Mikado company, has captured the hearts of the dudes of Brooklyn. On March 31 they got up an ovation in her favor, bouquets included, at the Lee Avenue Academy. The same thing was to be repeated this week.

Managers Sisson and Hilliard gave the use of their theatre for a matinee benefit on the 2d. Mr. J. M. White, the owner of the building, and his wife were the prime movers of the benefit.

Eugene Clarke, the Pooh-Bah of the Philadelphia Church Choir company, had a benefit in this city. He took George C. Pearce, of the same company, with him. Their places were taken (April 2) by Harry Rattenberry and A. Gunning.

Frank Lincoln gave his entertainment, The Ludicrous Side of Life, at Association Hall last Monday. He was assisted by W. B. Stone and the Ricca Mandolin Quartette.

Mlle. Alberti and Signor Conradi are the vocalists at Zipp's Casino this week.

The last Philharmonic matinee of the season occurred on the 6th. The novelty was a waltz by Volkman.

The Countess Magri (Mrs. Tom Thumb) is in her second week at the Athenæum with a variety company.

George Riddle was announced to read A Midsummer Night's Dream at Plymouth Church with the co-operation of the Damrosch orchestra, on April 5. The advance sales did not come up to expectations and the reading was given up.

Georgia E. Weld made her public debut as a soprano at the Academy of Music April 5.

Moore and Martene will open the Athenæum for a Summer season next Monday with The Mikado. They intend to run light opera during the season.

The failure of Central Park at Wallack's has necessitated a change at the Park Theatre. Wallack, who is booked for a week in May, will probably be seen in Home and She Stoops to Conquer, instead of the first named piece.

The worst pictorial printing ever seen hereabouts was put up in Brooklyn last week for Mortimer Murdoch's play, Proved True. It was imported from England by the author.

Musical Stars Forty Years Ago.

Forty years ago the old Broadway Tabernacle—which, it may be necessary to tell our younger readers, was on the east side of the street, just above Pearl street—was the only building fit for concert or oratorio purposes in New York. It was a homely hall, almost circular in shape, with conveniences for a large chorus, and at the end of the building stood an old rattletrap organ of two manuals, which wheezed asthmatically and was always "cipher-ing." Here the old sacred and harmonic society used to give Handel and Haydn, Mendelssohn, and occasionally Beethoven's "Mount of Olives." The Chevalier Neukomm's "David," too, was very popular in those days. The "Elijah" was produced in America for the first time at the Tabernacle, under the direction of Theodore Eisfeldt, a conductor of great merit, and who first made chamber music popular and introduced most of us to Beethoven's and Haydn's string quartettes. Here, too, the Philharmonic concerts were given, and we learned to know and love Beethoven's Fifth and Eighth Symphonies, for as yet Raff and Gade and Berlioz were not. Here, too, came the pianists from abroad, the first of whom was Henri Hertz, a little fellow with dark, curly hair, whose mission seemed to be to put the piano in slippers, so to speak, and "use all gently." "Home, Sweet Home," with variations, and similar fare, was the musical food he dished out to us. You can find some of his old roulades bound up at this day with "The Bird Waltz," "Fleuve du Jage," and like pieces, in the music books of your mother or maiden aunt. Then came over Alfred Jaell, a far better artist, a man of genius, but who was not very successful here. The fact is, we were only growing up musically, so to speak, and couldn't appreciate a first-rate artist.

But Leopold de Meyer! The thunderer who seemed to gobble up the whole instrument and whose fingers reached out like the ribbons of the devilfish and touched the entire keyboard at once. The piano groaned, shrieked and lamented, but De Meyer had no pity. It wanted a thorough tuning again by the time he had finished his "Marche Marocaine," a composition which seemed to require a steam-hammer to properly execute. Full dress was a secondary matter in those days, and De Meyer much affected a loud style of trousers. One pair was so especially noticeable that *Vanity Fair*, the humorous paper of the day, had a cut of the maestro wearing a pair with such a tremendous square as the pattern that when asked where the other square was, he is represented as saying it was at home with his other pair. Of Gottschalk, Strakosch, Perabeau and others, space forbids to speak in detail, but last and greatest of all, both as composer and player, came in 1854—Thalberg. His manner was singularly quiet at the piano, and while he had all the delicacy required, he still was capable of wonderful *tours de force*. Joseffy is the most like Thalberg of any of our modern pianists. At the foot of the posters and newspaper notices of all concerts could generally be found the line, "Mr. Henry C. Timm will preside at the piano" This amiable gentleman, commonly called in those days "velvet fingered Timm," still lives, at Hoboken, and while in the possession of a modest competence still teaches a favored few whose parents he has taught. Mr. Timm was, undoubtedly, the finest of our resident pianists when in his prime. He always was a wonderful reader, and as an accompanist was exquisitely reliable. A singer might omit three or four measures. Mr. Timm was over the board as soon as she. He coverd up all blemishes, helped over all the tough places, and no one was ever in danger of being thrown out when he was at the piano. He was for many years President of the Philharmonic Society, and, true musician that he is, was as perfectly content when banging the big drum or crashing cymbals together, if necessary, as when playing Mendelssohn's Concerto in G minor with a full orchestra. A good many artists want to be *Aut Cæsar aut nihil*, first fiddle or nothing, but Timm had no such foolish pride. Tripler Hall, in Broadway, near Broome street, succeeded the Tabarnacle as a concert-hall. It was opened by Madame Anna Bishop, Bochsa, the harpist, and others, in a miscellaneous concert, part of which included a good-sized chorus. Jenny Lind, after her first season at Castle Garden, sang there, and the old Tabernacle was soon pulled down. But we old fellows used to have some good times there.

AN OLD STAGER.

Hazel's Continued Prosperity.

"I have the sole right to Hazel Kirke for the United States," said Harry Doel Parker to a MIRROR reporter recently, "but am put to much trouble and expense in preserving the same. My tour of thirty-two weeks has been profitable, and I am perfectly satisfied with it. The three weeks of one-night stands were the only back-set. Hazel Kirke is a favorite play with the pirates. I have a suit against Duncan and Waller, the Dubuque (Ia.) managers. My nearest relatives live in that city, and when my play was announced to be presented there my father communicated with me. It was convenient for me to be in Dubuque just then, and I sought an injunction. But all three judges were absent from town. I invoked the aid of the Sheriff, but Duncan and Waller defied him. The play was presented; but the next day I obtained an injunction. I'm afraid the law's delays, the difficulty of proving damages, and what not, will bring me little satisfaction. Duncan and Waller have all along posed as honorable men, and their boldness in pirating my play surprised me. The unkindest cut of all was the pirating of Hazel Kirke in a little town in Iowa by H. M. Clarke. When himself and his wife were on the verge of starvation I lent them money. They show their gratitude by stealing my property."

"Do you shelve Hazel Kirke after this season?"

"No; I will continue to play it next season—that is, in such parts of the country as it has not been introduced. I will produce Bound to Succeed, a London success, next season. It is not a star play; the three male parts are of equal strength. It will be featured as a stock play."

Chevalier De Kontski's Opera.

The Sultan of Zanzibar, an opera the music of which is by Chevalier De Kontski, and the book by a writer who prefers not to reveal his identity, has a political interest. The Prime Minister of a powerful empire—an official with an iron hand—engages in the work of de-nationalizing a dependency that was conquered by invasion a century before, and that has preserved its manners of life, its literature and its tongue. Of course, as an opera comique, the subject will not be treated too seriously. The element of comedy will be put forth prominently. A MIRROR reporter had an interview with Mme. De Kontski, whose husband was so busily engaged on the opera that he could not be seen.

"The scene of the opera is laid in the Orient," said Madame, "and gives opportunity for scenic display. This will be taken advantage of, and we have secured the services Professor George Lassar, a skilled actor and stage director, to attend to this department. We produce the opera at the Academy of Music on May 8 for the benefit of the Polish refugees. On the verdict of the public depends its future. Great expense attends the *premier*. M. Richard, the famous singer of the Paris Grand Opera, will be the leading tenor, and this will be his American debut. But for illness he would have appeared in America before now. The leading soprano will be Isadora Martinez, and Bonfanti the *premiere* of a ballet that will include twenty-one selected dancers. The orchestra will come from the Metropolitan Opera House, and the chorus will comprise eighty trained singers. The management of the Academy have generously tendered the stage for any number of rehearsals, and these will shortly begin."

Conried's Opera Scheme.

"As soon as my contract with the Casino has expired, on about the 1st of May," said Heinrich Conried to a MIRROR reporter recently, "I shall leave at once for Europe to secure operatic novelties and stars, both musical and dramatic. I shall visit the principal Continental capitals in my researches.

"I am engaged in organizing the largest travelling opera company ever gotten together. It will play The Gypsy Baron throughout the United States next season. We open at Niblo's on Oct. 4. All the scenery and costumes will be carried with us, and there will be just as many, if not more, people used in the production as at the Casino. It is my opinion that operas given on a large scale out of town will be appreciated. At all events I am going to try the experiment.'

The Giddy Gusher.

My friend Fries, of St. Louis, sent me last week a dozen photographs taken from pictures (daguerreotypes)that were from thirty to thirty-six years old, and if THE MIRROR wants to turn with a handspring into an illustrated comic paper, it has only to reproduce this lovely batch of ancient and honorable resemblances.

I have been lifted from the depths of despondency, (Being an early gardener, I planted all my bulbs and seeds that warm snap and here's midwinter returned and froze 'em stiff.) As I say, I have been cheered by the sight of these pictures. It was part of a daguerreotypist's duty to run into every tableau a fluted plaster pillar, and the prevalence of this article in the works of 1851 is remarkable.

* * *

There are the two Bateman sisters at the ages of nine and seven; two bald foreheaded little girls with thin hair down each side of their temples in large sausage-like ringlets; low-necked dresses with hemmed dimity ruffles sticking up round the shoulders and finishing the elbow sleeves. The thrift of *mater familias* is shown by the tuck in the skirt of each gown that can be let out as the wearer grows. Nice, thick, white linen, hemstitched pantalettes reach nearly to the top of flat-soled Oxford-ties, and the dear little souls are both leaning with folded arms on two little plaster pillars, the artist keeping evidently a stock suited to the heights of his patrons.

* * *

There is Julia Bennett Barrow in a dress of light silk, made with five broad flounces, each flounce edged by one solitary little bit of black velvet as wide as a shoe-string. She is reading a book on top of the same pedestal that Kate Bateman is leaning on.

And there is an eccentric-looking young man in a Spanish dancer's costume, who stands with his leg in a painful attitude of studied grace, poised on one foot and one hand, the hand resting on the same old pedestal. His name was Espensia, and he seems to have been afflicted with corns on his left leg as well as a diamond ring on his left hand, and it's funny to note how judiciously he stiffens his little finger on the plaster pillar on purpose to exhibit it.

* * *

P. T. Barnum got along without the little pillar; but, oh, the clothes that the tailor of the period put on his noble back! They are "the greatest show on earth." He didn't have a procession three miles long, but he wore a satin scarf three yards long, which went round his neck thrice and tied in a tremendous knot, meandered over his stomach, and in the vicinity of his diaphragm was entrenched by a diamond pin like a short-handled Dobson banjo, and was tucked away over his hip somewhere. He didn't have three rings in those days, but he had one on his finger that he made quite a side-show of. The low-cut, black satin vest treats one to the ruffled shirt he still clings to, and his dear old topknot is curled up as we see it to-day in Madison Square Garden. It is not generally known that Phineas' hair is straight as a loon's hind leg, but for nearly seventy years the barber's tongs have given it the twist that makes the Assyrian bull the beau of his species.

* * *

And here comes Maggie Mitchell with a moire antique dress cut way off the shoulders. A few folds of the silk form what was known to the early settlers of this country as a Berthé cape. This is sewed close about the low neck, and a simple but touching strip of lace edging, like the top of a lady-shirt, sticks up all round. Maggie sits up like the kitchen poker, and clasps in her hand one of the fancy daguerreotype cases of the period. A little round breastpin is stuck in the third fold of the Berthé, and a small shawl of figured net lace is dropped around her arms and back. She's too prim for anything—hair parted down the middle and winged out each side. Maggie was a sweet thing in young women, and must have measured as much as eight inches 'round the waist.

* * *

Then here comes Mrs. Florence, thin as a pikestaff, with hair sails setting out each side her head and a whole row of little water-curls plastered down her cheeks.

What would she say to that gown at the present day?

The waist fits as loosely as a home-made pair of trousers. The shoulder is cut so long that it comes down upon the arm, and the sleeve seems to begin near the elbow. It's a daisy sleeve, though, when it begins to get its fine work in. First there is a little cap, with rows of lace and an intricate quilling of ribbon. Then a large fat sleeve pours out from under, terminating like a meal-bag, and trimmed, like the shoulder-cap, with rows of lace.

* * *

Mrs. Florence was not so particular about her laces in those days. The dress is trimmed with Brussells; her enormous collar is of Hointon and her wide lace undersleeves are of applique. This wonderful gown is an immense plaid—that is, it is black, with alternate blocks of satin and gros grain.

She looks as if she might have weighed at the time in the neighborhood of 120 pounds.

She has a half closed book in her hand, as they all had to hold on to something when "being took," like the seven Miss Flamboughs in the blessed 'Vicar of Wakefield," who all held oranges.

Dear Mrs. Florence! How many stunning gowns she has had since that black satin plaid seemed the prettiest thing in her wardrobe. How many transitions those bulging hair sails have known. How many gleaming jewels have replaced the cameo pin and long earrings of the picture. And how many weary evenings and heavy hearts that face and form have cheered since she weighed 120 pounds.

Mrs. Florence is one of my special delights. I'm waiting for Mrs. Gilflory and the General to come around as anxiously as a boy does for Christmas.

* * *

But the gem of the whole collection, the pride of the gallery, is Estelle Potter. Stell is entitled to the cupola.

I used to hear of Estelle Potter's company out in California. She did Camille and Pauline, and some way I got the impression that Stell was a giddy girl of forty.

By the costuming of this apparition I think she sat for it about 1851, and an arithmetical calculation based on her appearance at that epoch, and the fleeting years that have fleeted since, I should Judge that Stell, if she be living, must be now something like 105.

The dissemination of this picture will be a boon to dyspeptic humanity. If "a hearty laugh helps digestion," this picture beats pepsin, calisaya or sal soda.

* * *

She was one of those pioneers who ran to curls—long, dabby stringlets in the rear—short, snappy, fish-hooky things in the front. She had a noble forehead on the alabaster order, and thickly clustering upon each temple a little grove of short curls. Over one shoulder droops five twists of hair, and over the other two. I have a suspicion that this was the whole force mustered in front but its a tip-top display even at that. I will not undertake to describe the self-satisfied group of features, but that dress is a darling, and deserves a more graphic pencil than mine. The song says:

> The stolen heart and the gathered rose
> Can charm but for a day,

but the gathered sleeve doesn't seem to please more than an afternoon. Stell has a little puffed sleeve at the top about six inches deep, gathered into a band and trimmed with a piece of cambric needlework. Hitched on to this is a black dotted lace sleeve going to the wrist, and this lace sleeve is banded three times between the wrist and just above the elbow with strips of velvet, the dotted lace bulging out between. Large velvet bows at the hands finish this lovely conceit. The waist is made with a sharp bodice in front, and is open V shape from the neck to the point. Into this opening goes a piece of white figured lace, which is caught together on the breast-bone with a breastpin. A large cross leans over from above, and a lot of chain and charms dangle beneath. Stell rests her cheek on one finger, and a contented parenthesis that brackets her mouth shows she thinks the Spring fashions are all here.

* * *

By the number of gathers in the front of the skirt I judge Stell to be liberal in her views of silk, and feeling confident she had done all that was necessary for the delectation of the coming photographer, who should copy her "Daguerreau" (as they called 'em), she bears nothing in her hands. I like her *au naturel*. She's a darling. I howl every time I get her out to show her and I cordially thank my friend Fries for furnishing this panacea for the Mullygrubs.

* * *

I was pleased to read the other day that a man was suing for a divorce and one of the principal causes of complaint was the finding of a copy of verses in the wife's pocket.

Before I read a line further I knew just what the verses were—probably the jealous husband thought they were the outpouring of some lover, an original offering to his wife's fascinations.

I wonder how many times these unsymmetrical, fervid lines have done duty. It seems to me it was twenty years ago that a young man named Pease—a slab sided, long-legged slim of my native land, was pounded vigorously by an irate husband for writing improper poetry to a pretty wife. The papers gave an account of the drubbing and headed it "Pease a Poet." The youngsters got together and sung the lines to the tune of "Home, Sweet Home," and shouted under his window, after they serenaded the poet, "Let us have pease."

* * *

That piece of poetry was not the work of Pease any more than the thousand other spoons that have used it, but is founded on a school of which Ella Wheeler has been the most successful disciple.

Of course I need not say I refer to those delectable lines beginning:

> You kissed me. My head had dropped low on your breast
> With a feeling of something and infinite rest.

I don't quote correctly; I never do. Since the author of that rubbish announced his desire to

> Take from their forehead their beautiful crown
> And lay all their clothes unrepiningly down,

the press has been drenched with seething yearnings of the same character. But the old stand-by—the original Jacobs—holds its own, and the copies of it are working up marital infelicity. My poor young friend who rushed into the divorce court last week with it in his hand, is the latest victim. I wish I had kept a scrap-book of every paragraph in which these fatal verses have figured, beginning with Pease. But it isn't too late now. I presume another ten years record will fill a book.

* * *

I don't know a better chance for a man to get a good wife than to hunt up the Southern girl whose letter was published in Sunday's *Sun*. This sensible young woman seeks a position in a nice family to do domestic work in preference to going into a shop. The title of servant-girl is to Yankee ears the basest that can be applied, when the truth is that a house servant has a much pleasanter life than a shop-girl. This last dose of nasty weather I have met scores of girls working in factories and stores plodding through the rain and mud, bedrabbled, foot-sore and weary, journeying to miserable boarding-houses, where wretchedly cooked food of poor quality and dingy, uncomfortable bedrooms waited them.

How much happier and healthier, how much better fed and lodged, are the domestic servants in respectable families.

I spoke to a pale, puny shop girl who tended in one of the prominent stores of the city a year ago. She had no relatives, and boarded at a caravansery with thirty more like herself.

"Why on earth don't you get a place as chambermaid or nurse girl in some nice family?" said I. "You'd have good things to eat, pure air, open air exercise, a decent bed, and some time to sit down and rest."

She flew into quite an indignation. Be a servant-girl? No, indeed; she'd never be that.

I knew a pleasant lady with a half-grown girl who was weak in her mind and required a faithful companion. The place of companion was vacant, and my friend would have accepted anyone recommended by an acquaintance. I spoke to her of that.

No, indeed; she'd never work out as a nurse-girl.

But some time after she sent a note to inquire after the address. A doctor had told her she must be in the open air more, and I had mentioned that the invalid child had a carriage to use daily. Afterward I met the mother and asked if the young woman from the shop applied for the situation.

"Oh, yes," said Mrs. ——, "but she wanted three evenings a week to herself, and when I said I could allow her only one, and then she must be home at nine o'clock, she turned up her nose."

And she turned up her toes the following season, as one of her shop-girl's comrades told me.

* * *

It's more the desire to run the streets evenings than the dread of the name of servant that deters girls from living out. The Lord knows if ever stern fate lays its claw on me and says "go work in a shop," I shall rebel and put on a clean calico dress and sail out up some nice street, asking from housekeeper to housekeeper for a berth as domestic worker. So sure am I that I would be infinitely happier among educated, refined people, making beds and sweeping rooms or dressing children, than tucked away in such quarters as shop-girls inhabit, feeding on the stuff served in working-girls' boarding-houses. Yours for comfort,

THE GIDDY GUSHER.

London Gossip.

LONDON, March 20.

This has been a week of matinees in London. On Tuesday the Cab-Drivers' Benevolent Association gave a most excellent concert in St. George's Hall, near the Americans' favorite Langham Hotel. The patron of the concert and Association was the Prince of Wales, and the concert was the conclusion of an evening devoted to the election of annuitants, or poor cab-drivers disabled from long years of hard work. These annuitants henceforth will receive a sum in monthly instalments, which will go a long way toward supporting them. Among those who volunteered their services as entertainers were Corney Grain, Herrmann, the magician, and Howard Paul in one of his bright, champagne bits of merry-making. Everybody is glad to see Mr. Paul back in London. He is one of the most versatile and delightful Americans here. For that matter, he is almost an Englishman, having lived here so many years. He has a fund of bright anecdote always at his command, and to sing a good song, make a bright after-dinner speech and keep up a stream of cheery talk, we know of no one who is his superior. His receptions are among the pleasant social events of each season,

The same evening when Howard Paul's admirable entertaining powers were being exerted for the pleasure of the aged "cabbies," Mr. Pinero, near by in Newman street, was delivering a lecture before the Playgoers' Club on "The Drama of the Future." It was an excellent lecture. The lecturer recommended that the actor should be trained for the profession in as scholarly and careful a manner as for any other of the professions—law, medicine or ministry. He deplored the lack of systematic training in the present day, although equally deploring the rough-and-ready system of the old days called, or mis-called, "palmy days of the drama." Mr. Pinero expressed his ideas in logical fashion and with a most excellent elocutionary delivery. Sydney Grundy, the joint author with Wilson Barrett of Clito, soon to be produced at the Princess Theatre, responded, on behalf of the guests, in a witty manner.

On Saturday evening, at the rooms of the Society for the Encouragement of the Fine Arts, off Regent street, Herman Merivale, the exquisite poet and dramatist, lectured on "The Drama of the Day." Walter Pollock, the scholarly editor of the *Saturday Review*, took the chair. In the course of the address Mr. Merivale said that it was often asserted that the English drama was now dead. This was not so, for Englishmen could write, and write well, could gain sympathetic audiences, whose opinion was worth more than that of dramatic critics who prated about situation, motive or construction, as though these were the only things necessary to dramatic art. The office of the drama was not simply to hold the mirror up to nature, but to be the mirror. When the translations of foreign failures, with their wretched piddling on the one string of conjugal vice and trickery, were all forgotten, the honest writers of to-day would be held in honor as they now were by the real public. A lively discussion followed; also a vote of thanks to both chairman and lecturer. Among the audience that accomplished actor, Herman Vezin, was observed.

On Wednesday afternoon, at the Gaiety Theatre, a new comic opera in three acts was produced, entitled Atlantis; or, The Lost Land. The libretto was by Maurice Dalton and Ernest Genet, the music by T. M. Haddow, Julian Cross, Hayden Coffin and Marie Fandelle were in the cast. Besides these there were three minstrels played by Miss Storer, Miss Mayer and Miss De Leste. The first of these, Miss Storer, is a lady of good family and social position who has decided to adopt the stage as a profession owing to recent pecuniary reverses. She shows no little ability for a first appearance, and in time will doubtless prove an acquisition to the stage. She has a good voice and excellent stage presence, and is a young lady of the utmost refinement and earnestness. Miss Fandelle was charming as the heroine. She has a graceful manner of movement on the stage. Whether she stands, sits, runs, walks or kneels, her positions are almost statuesque. The audience received the opera most enthusiastically. It has several "catching" airs, and with a little pruning and additions here and there will be undoubtedly a pleasant addition to comic opera music.

Thursday the Gaiety again had a matinee. It was a benefit performance to generous Emily Soldene, who has made plenty of money, out of which report says she has been largely defrauded by people not over honest in her cause. She has supported her family, educating two or three sisters, the Misses Chester, and doing other kind things all her life. Ill health for some weeks lately has compelled her to resort to a benefit to replenish her purse. The house was crowded, and Emily Soldene has lost none of her popularity nor marvelous gifts which enthralled Americans as well as Londoners long since. An American paper once said that "when she opened her mouth it was on a cave of harmony." Another paper said, in alluding to her appearance in her immaculate white suit as Drogan, the baker, in Genevieve de Brabant: "Emily Soldene looks like a huge white rose with the leaves tumbling out helter skelter." These praises may sound a little extravagant, but who shall deny their fitness? She is quite as charming as ever, her voice has lost none of its wondrous power, and the applause of her audience showed that Madame Soldene has kept her warm place in the public heart. She is generous, amiable and full of womanly goodness, and no one has ever breathed one unkind word against her. The performance included several members of the original cast of the opera as produced in merry Islington about thirteen years ago at the Philharmonic Theatre, which is now the Grand Theatre. In the second act the great Mlle. Sara, called once "the high kicker," danced like a sprite tossed about by the wind. Lilly Wilford, Louie Youngmans and Maggie Lee danced the "Geneveive Quadrille." Maude Branscombe volunteered her services as Oswald, "the pet page." She is prettier than ever and looked very "perky" and trim in her gold embroidered black tights. Charles Collette gave part of a humorous scientific lecture, and Monsieur Marius, Florence St. John's husband gave a new monologue, written expressly for the occasion. Kate Vaughan gave Mr. St. Maur's bright sketch, "How it Happened," with its musical accompaniment, and Marie de Grey did the balcony scene from Romeo and Juliet. After this Constance Loseby sang, and in conclusion Mme. Emily Soldene gave the second act of The Grand Duchess. It was the most brilliant matinee of the week.

At the Vaudeville Theatre there are soon to be matinees and evening performances also of a new play, a comedy by Robert Buchanan, founded on an old English novel. Mr. Buchanan, who has always been greatly maligned by critics, has of late come rapidly to the fore. His Storm-Beaten and other plays have been doing so well in America that people begin to think that Mr. Buchanan is as good a writer of plays as he is of poems.

Speaking of plays suggests the subject of royalties on the same. People here greatly respect Mr. Palmer for his honorable conduct in sending Mr. Gilbert royalties for Engaged, at the same time thinking that the Harpers treated him as unfairly as Palmer did fairly.

A. W.

Some Paris Echoes.

PARIS, March 25, 1886.

The irritation caused at the Comedie-Française by the ministerial act continuing Mlle. Dudlay as *societaire* for a new period of ten years, is beginning to calm down. The newspapers say no more about the committee and the young actress, and confine their discussions now to the question as to whether the Moscow decree ought to be revised or not. Without examining this subject for the moment, as it would require more development than the space of a newspaper letter permits, I will pass it by and speak of the nearly equally momentous one: Are we to lose M. Delaunay? When the Minister of Fine Arts decided that Mlle. Dudlay should remain at the Français for another ten years, the committee which had declined to re-elect her at once resigned, and two of them, Messrs. Coquelin and Delaunay, announced that they would leave the company as well. M. Coquelin has still a year in which to make good his resolution—taken in a moment of ill humor—for by the rules of the Comedie-Française a *societaire* is bound to renew in writing the resignation sent in six months before. Otherwise the original announcement is of no effect. We have plenty of time therefore to see if M. Coquelin will not change his mind—to the great joy, I may add, of all French theatre-goers. With M. Delaunay the case is a little different. When he was decorated with the cross of the Legion of Honor, nearly three years ago, he said he would remain at the theatre until sent away—to use his own words uttered in a moment of emotion. He had previously offered his resignation and renewed it two or three times, so that there should be no error, but it was generally understood that it would not take effect until he had completed his sixtieth year, when he would definitely retire from the stage. If the Dudley incident had not come up I am not sure that M. Delaunay would not have continued to lag—not superfluous by any means—on the stage; but when the difference arose between the committee and the Minister, M. Delaunay at once recalled his determination made in 1883, and announced that at the close of the present month he would cease to belong to the active company. Efforts have been made and are still making to have him remain, and as an inducement it has been proposed to revive for him the functions of stage director which Regnier once filled, but up to the present time M. Delaunay has refused to withdraw his resignation. Even the prospect of creating the principal role in Pailleron's new comedy, written expressly for him, has failed to change his determination, and it now seems to be a settled fact that we are to lose the "youngest of the *jeune premiers*."

M. Delaunay was sixty years old on Sunday last, the 21st inst., but to see him play the role of Horace or Fortunio you would never suspect that he was more than twenty. He seems to be gifted with perpetual youth, for age has had no other effect upon him than to ripen his talent. He is to-day as young, as gay and as elegant as ever in all those roles requiring youth, charm and passion. M. Delaunay's life has been a remarkably uneventful and happy one. All his time and talent have been devoted to his art, and he is not one of those actors who have roamed about from theatre to theatre or had a number of gallant adventures to draw public attention to themselves. His father was a wine dealer, and intended that his son should continue the business "at the old stand;" but when he saw that the young man was bent upon becoming an actor, he accepted the situation, not without disappointment, for forty years ago the stage was not looked upon as a promising career by well-to-do bourgeois. Before entering the Conservatoire, in 1843, Delaunay had served as "super" at the Gymnase, where Monval had remarked his physique, voice and natural disposition for the stage. Monval advised him to aim for the Comedie-Française, *via* the Conservatoire—a counsel that he accepted. Two years later he graduated with a first prize, and soon after made his appearance at the Gymnase, under the name of Ernest, in a vaudeville called The Two Cæsars. This was Delaunay's only appearance at that theatre. The Odeon called him, and he made his debut there on Nov. 26, 1845, as Damis, in Tartuffe. His pay was twelve dollars a month, which sum was soon doubled on condition that he furnish his own costumes! About a year afterward, when he had created the role of Ludovic in Mery's l'Univers et la Maison, Theophile Gautier remarked him, and from that time on he was frequently cited with praise by the critics.

On April 25, 1848, Delaunay made his debut at the Comedie-Française as Valere in The Ecole des Maris, and since that time he has not quitted the theatre. He was elected *societaire* in 1850. He has created or revived over two hundred roles, and excelled in them all. He was born to play the lover's part, and it is generally admitted that no actor of the present day, and perhaps very few of the past, have equalled him in the art of poetic declamation or have murmured words of love with sweeter charm. His supple and varied talent has not been confined to playing the lover [illegible] has rendered with an equal [illegible] roles, and if he has not made his [illegible] get the elegant Bressant, he has given [illegible] perhaps, as much pleasure. In the [illegible] repertory Delaunay has always [illegible] maintained the traditions, and in [illegible] de Musset's pieces he is [illegible] Delaunay is passionately fond of his [illegible] and never slighted a role, no matter how many times he had played it before. When the grand repertoire is postponed, if you go into his dressing-room you will find him alone, seated before his glass, with his Moliere open before him. The gas burns low in order not to fatigue the actor's eyes, and while making up his face with minute care he runs over his role, meditates his effects, and remains there pensive and moved as if he were playing it for the first time in his life. From that meditation and quasi-religious thought will spring those bursts of true passion, those admirable cries, which seem inspired and born of the very situation, whereas they are the product of study and reflection. "Each time that I see Delaunay in the same piece," said M. Alexandre Dumas, a few days ago, "I notice a simple nothing, a gesture, an intonation, or a look which is a new perfectionment added to what seemed already perfect." M. Delaunay has been for some years professor of dramatic declamation at the Conservatoire, and he brings to his task there the same conscientiousness that he displays at the Comedie Française. He has formed several pupils after his own image, who are making their way in the profession. Perhaps among them there will be one who will some day succeed the master. At present, however, there is no one to fill his place.

Liszt, who has not been in Paris since 1870, is now here and being lionized by society people. On Sunday he was at Colonne's concert at the Chatelet, and had to come on to the stage and bow his acknowledgments as well as the audience saw fit. Last night he was entertained by Meissonier, who gave a grand musical fete in his honor, to which [illegible] presided at the performance of his Grand Mass at Saint Eustache Church, and on Sunday he will be present at the last Lamoureux concert of the season. He will go to London in [illegible] On his former visits to the French capital [illegible] was always the guest of Mme. Erard, [illegible] of the piano-maker, who placed a suite of apartments in her fine hotel in the Rue de Mail at his disposal; and for two years [illegible] musicians received his friends and admirers. This time Meissonier seems to have [illegible] day, for Liszt, although nominally at the [illegible] de Calais, is in reality the guest of the [illegible] garian artist, who, by the way, is painting [illegible] portrait. The musical Abbe [illegible] although seventy-five, looks [illegible] younger; he has grown stout during the [illegible] few years, and with his long flowing [illegible] and falling down upon his shoulders [illegible] slightly M. Ernest Reyer. He is [illegible] of his youthful fire, and writes [illegible] brilliantly as ever, especially when [illegible] the subject of conversation. [illegible] goes by when the smile [illegible] Bourg Saint Germain and others [illegible] over the *bel homme*, but the [illegible] crowd of fair admirers who [illegible] gaze upon him in wondering [illegible]

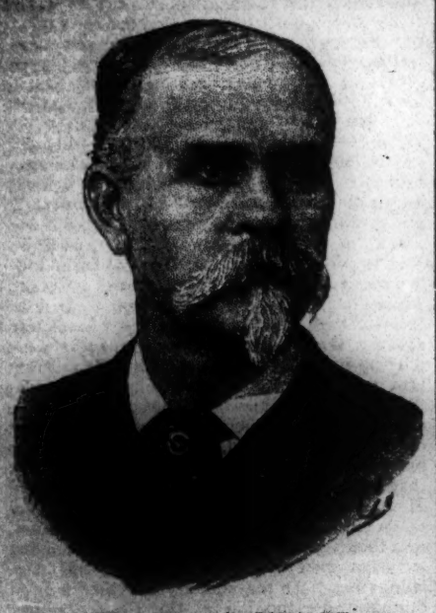
Mlle. Marie Heilbron, one of the [illegible] singers at the Opera-Comique, [illegible] gravely ill at Nice. Her death [illegible] reported. I have said above, [illegible] Delaunay, that his life has been [illegible] calm and happy one. Mlle. Heilbron, [illegible] on the contrary, has had a [illegible] her financial and emotional affairs [illegible] copied more space in the [illegible] records of her tribunals. She [illegible] Brussels, of Dutch parents, [illegible] 1850, and came to Paris when [illegible] was a pupil of Duprez and [illegible] pearance at the Opera-Comique [illegible] ing enthusiastic notice. Then [illegible] Variete, in 1871, and made [illegible] Herve's operettas. Tired [illegible] wished to try a higher [illegible] appeared at the Italiens [illegible] opera. Her success was only [illegible] left Paris to seek greener [illegible] She travelled through Spain, Russia, [illegible] and the United States, and returned [illegible] in 1877 to create the leading role [illegible] Bravo, at the Gaite, and to succeed [illegible] Cecile Ritter as Virginie in Victor Massé's opera. In 1878 Capoul became temporary manager of the Salle Vendome, [illegible] to mount the Marquis d'Ivry's Amours de Victor. He sang the role of Romeo, and Mlle. Heilbron was the Juliette. Always ambitious, Mlle. Heilbron aimed at reaching the grand opera, and after a short season at the Opera-Comique she was engaged by M. Vaucorbeil, director of the National Academy of Music, for the role of Faust, Hamlet and Don Juan [illegible] any favors, and after a few months' [illegible] the Opera, suddenly married the Vicomte de la Panouse, a retired naval officer, and left the stage until 1884. She resumed that year at the Opera-Comique and sang the title role in Massenet's Manon, and more recently she has created the principal role in Massé's Cleopatre. Such, in brief, is the record of this artiste who at the beginning of her career owed a great deal of her success to her remarkable beauty. Possessing a strong but unequal voice, she had, by dint of study, corrected a defective pronunciation which manifested itself at her debut, and had acquired a certain warmth and style that gave her a good place in the second rank among mezzo-sopranos.

STRAFONTIN.

The programme for the matinee benefit to be tendered to the family of the deceased Chief of the Fire Battalion, Francis Mahody, at the Windsor Theatre, to-morrow (Friday) afternoon, will include Tony Hart and his company in the sketch, Mrs. Higgins' Parlor Floor; an act of The Mikado, by John Templeton's Opera company; one act of May Blossom, by the Magnley-Cayvan company; the recitation of "Ostler Joe," by Agnes Herndon; topical songs, by Tony Pastor; the Merritt Brothers, of the Park Theatre; the acrobats, Herbert Brothers; Georgia Cayvan in a recitation; Laura Burt in her specialties, and vocal selections by Miss Dunbar. The prospects are that the house will be packed. The advance sale is large.

At Wallack's Theatre on Sunday evening, April 11, Mr. Federici, of the Fifth Avenue Theatre, will be tendered a testimonial [illegible] by his numerous friends. Among those who have promised to assist are [illegible] Cottrelly, Mae St. John, Mlle. [illegible] Cameron, Laura Clement, Victor [illegible] Signor Perugini, George Thorne, [illegible] lington, Jules Levy, Ivan Shirley, [illegible] Marshall P. Wilder, Harry Pepper, [illegible] Walton,

PROVINCIAL.



WILLIAM M. SHULTZ.

William M. Schultz, whose portrait appears above, is the manager of Able Opera House, Easton, Pa. He has successfully conducted this theatre since January 7, 1879. Mr. Shultz has been identified with the theatrical business for the past forty-three years. He is an enthusiast in stage matters, and his fair-dealing and invariable courtesy have made him very popular with travelling managers and the profession generally.

BOSTON.

A Parisian Romance was given at the Boston Museum during the week, with Richard Mansfield in his famous character of Baron Chevrial, played so creditably with the Union Square co. three or four years ago. Mr. Mansfield's impersonation was, naturally, the same as then—horribly realistic, but fascinating to a painful degree. The male interest naturally centred in the support afforded by the Museum co., which was very fine. When it is stated that that splendid character actor, Charles Kent, was cast for the part of Signor Juliani, who is only on the stage twice—in all less than fifteen minutes—one can understand how much excellent material was at hand from which to select. J. B. Mason was the Henri de Targy and Alfred Hudson the Dr. Chesnal, and both played with their usual clear success. Annie Clarke's Madame de Targy was a most beautiful piece of work—dignified, tender, affectionate, womanly throughout. Blanche Thompson's Marcelle was pretty and winning, and May Davenport's Baroness had a fine flavor of truth and sincerity. Maida Craigen was the Rose Guerin. I think the author has made the character somewhat contradictory. For instance, the ballet-dancer who visited the Baron's apartments in the second act and behaved so properly, would not have capped with him in the costume in which she appeared in the fourth act. So it may be said that Miss Craigen was more consistent than the author, as her behavior was the same in both scenes. Again, it may be said that a ballet-dancer who accepted an invitation to supper and appeared there in spangles and tights, would have been less modest and reticent than Miss Craigen made her. Her impersonation was more credit able to her as a woman than as an actress. Annie Clarke was taken ill on Thursday, and Kate Ryan appeared as Madame de Targy during the remainder of the week. I did not see her, but the papers generally spoke well of her personation.

Judic appeared during the week at the Boston Theatre for her return engagement in a series of five performances, including La Grande Duchesse Monday night and Saturday afternoon, La Mascotte Tuesday, La Belle Helene Wednesday, La Perichole Thursday, La Jolie Parfumeuse Friday and La Vie Parisienne Saturday. The same charm, the same sweetness, and above all, the same bubbling laugh, were seen and heard again. She is much the best actress and singer that France has ever sent us, but because of her lack of loudness and coarseness, she has not been so successful in anything but as a queen of the others. Her houses have been good, but not as large as they deserved to be.

The Mikado has been presented during the week at the Globe Theatre with a most superb mounting, brilliant in its costumes, especially in the second act, which is a moonlight scene, and made spectacularly gorgeous. The cast is very creditable, including W. S. Burnham as the Mikado, Mary Stanton as Nanki-Poo, J. W. Herbert as Ko-Ko, Mary Beebe as Yum-Yum, Agnes Stone as Pitti-Sing and Alice Carle as Katisha. Souvenirs are given to the ladies at each performance, and the houses have been full.

Rogers was the crowning attraction at the Hollis' Street Theatre, and his generally fine presentation by the Carleton Opera co. has given delight to large houses. W. T. Carleton, here as he was at the Casino, is the D'Ambleuse, and he makes the same fine and dashing appearance that he did there. Louise E. Paullin is the Mason Alice Vincent the Misses Charles H. Drew the Marsillac C. M. Lovering the Rector, and Joseph S. Greenfelder the Abbe. It is a very clever cast, and their work is done throughout in an appreciative and painstaking way. The houses have been large and have been composed greatly of society people. Mason will have a long run.

Barry and Fay gave Irish Aristocracy during the week at the Bijou Theatre in their old laughable way to good-sized houses.

Bolton and Hart's First Prize Ideals appeared during the week at the Howard Athenæum and gave a very creditable show in the main, some of its features being excellent. The make-believe quarrel, however, between the two proprietors is not in very good taste and is very tiresome to the audience generally. Cut it. John and James Russell gave a capital sketch, one of them imitating the voice and manner of Clara Morris remarkably well. Fox and Van Auken's bar performances were very fine.

Laura Dainty appeared to large audiences in A Mountain Pink at the Windsor. I did not get a chance to see the performance but hear it well spoken of.

N. C. Goodwin in The Skating Rink to standing room only was the rule at the Park during the week. Goodwin is a sterling comedian. His play is almost as bad as Bottom's Dream.

Rumors: The Park Theatre will observe the seventh anniversary of the opening of the house April 24, by issuing a souvenir which is being prepared for the occasion, and which will contain on one side a steel portrait of Fanny Davenport, who will be playing there at the time in Fedora.—The members of the Boston Museum co. not in Prince Karl are doing the New England circuit in The Magistrate.—Henry E. Dixey will begin his Boston season in Adonis at the Hollis Street Theatre Oct. 4.—Edward Harrigan will appear at the Boston Museum June 24 for three weeks.—A. C. Gunter has been here several days rehearsing Prince Karl. Here's looking at you, Archibald!

BALTIMORE.

There is nothing great about Kate Castleton, but she is pretty, cute and very attractive, and sings her songs in a way that is quite fetching. Her play, Crazy Patch, is as good as most of the latter-day, made-to-order pieces, and the co. supporting her is composed of very clever people. John Gilbert frequently throughout the performance gave proofs of what a competent comedian he is, and it is a pity that he did not have something more worthy of his mettle. Eddie Girard's Irish policeman was made prominently funny, and he introduced a good deal of acrobatic business that took immediately. Ada Gilman, J. H. Long and Esther Williams were good in small parts. The attendance at the Holliday Street Theatre last week was fair. On Monday night the Vokes Comedy co. opened to a well-filled house in a triple bill, which included Our Bitterest Foe, My Milliner's Bill and a Pantomime Rehearsal. Next, Ada Gray.

The return engagement at Ford's Opera House of Hoyt's Tin Soldier was highly satisfactory all around. The audiences, which were big all the week, seemed thoroughly satisfied with the antics of Rats and the Plumber, and the atmosphere in the vicinity of the box-office was very genial and balmy. The co. is the same that appeared in it here earlier in the season with the exception of George C. Boniface, Jr., who has re-placed George Wilson. The part of Rats, played by [illegible] has been elaborated and is considerably funnier than [illegible]. Duff's Mikado co. with Ryley, [illegible] and Seguin in the cast, began a [illegible] on Monday night with a packed [illegible]. Next, Thatcher, Primrose and West's Minstrels.

[illegible] of Music was closed last week owing to [illegible] of the Thalia Opera co. to keep its engagements [illegible] on Monday night opened to a good [illegible] in Princess Andrea. Next, Midnight [illegible].

[illegible] Morgan in the melodrama, His Sin, closed a [illegible] at Harris' Masonic Temple Museum on Saturday night, and on Monday afternoon Burr Oaks opened for the week. Next, Myrtle Ferns.

The management of the Front Street Theatre announces a change in the character of the shows given at that house, and for the coming week offers as the attraction, Le Roux and Silva's World Minstrels. Next, Arizona Joe.

Irish Aristocracy, with Billy Barry and William F. Carroll, is drawing well at the Monumental Theatre this week. Next, Ida Siddons' Burlesque co.

Drips: Manager Sam Fort, of the Holliday Street Theatre, at the close of the regular season, will open his Summer season here with The Field of the Cloth of Gold, follow it during the Summer with other burlesques and extravaganzas.—The Boston Symphony Orchestra is billed to give a concert at the Academy of Music 12th, assisted by Mme. Fursch-Madi and Carl Faelten.—The Oratorio Society of Baltimore have Judas Maccabacus in active rehearsal, and will produce it at an early date.—Kate Castleton lost her big Newfoundland dog on Thursday. Some one found him that evening and brought him to the theatre, and while she was on the stage singing one of her songs he came up to her and began licking her hand.

PHILADELPHIA.

The most noteworthy event of the past week was the production of the new opera, Don Cæsar, at McCaull's Opera House. This work is from the hands of Rudolf Dellinger, a new composer, and is incorrectly called an opera comique. It belongs to the light romantic class, and the only humor it exhibits is entirely adventitious, and in fact might well be dispensed with to the improvement of the work. It is to be regretted that Herr Dellinger did not select a newer theme, for he has employed here the story used by Wallace in Maritana, with variations too slight to require mention. Comparison with the older work therefore becomes inevitable, and although the two operas represent different schools and the different tastes of two generations, the verdict will be liable to be against the more recent production. Judged by itself alone, however, Don Cæsar is a most meritorious work. It possesses some very tuneful melodies, which are, however, carefully subordinated; the orchestration is rich, almost florid, and is full of a strange harmony that arrests and fixes the attention both by its beauty and its novelty. The opera is lacking in solo numbers, and those that occur are not always of the highest merit; but compensation is found in the ensemble music; which is, in the main, of great vigor and beauty, the finals especially being noticeable for breadth and harmony. While the composer has proved himself a most competent musician, he has nevertheless displayed no genius; nor has he departed from the ordinary thoroughfares to engage in the more perilous but more glorious task of carving out a road of his own. In some respects the work did not receive the excellent rendition we are accustomed to look for in this house. Signor Perugini gave a very spirited impersonation of Don Cæsar and sang with much dramatic force; but his variations from the key were most harrowing and constantly marred the beauties of the work. Louise Lablache, to whom was entrusted the part of Maritanna, was also quite disappointing. Her voice lacked fluency and resonnance, and was produced by a too apparent muscular effort, robbing it of spontaneity and making her utterance too staccato. Edwin W. Hoff sang the music of King Carlos very sweetly. DeWolf Hopper, as the Royal Archivist, was exceedingly funny, albeit too extravagant in both make-up and action. Genevieve Reynolds filled the small part of Donna Ursocs acceptably. The vocal honors of the performance were fairly won by Mark Smith and Mathilde Cottrelly in their respective roles of Don Fernandez and Pueblo Escudiro. The chorus was exceptionally fine, and the costumes not only beautiful, but selected and fashioned with exquisite taste. The scenery which was designed and executed under the supervision of W. H. Day, was very handsome, especial praise being due the set in the third act. The opera will doubtless have a successful run, but is possibly too fine to make a great popular success.

At the Walnut Street Theatre Blackmail has met with but moderate success, melodramas not having been in much demand this season. The play is fairly good, but is faulty in construction and often tedious in dialogue being wordy and bombastic. It contains, however, many of the elements of success and with careful revision can easily be improved. Lydia Thompson follows for a two weeks' visit.

Mlle. Aimee filled her return date at the Chestnut Street Theatre, but played to somewhat indifferent business. This was doubtless owing to the rigor of social and climatic laws at this season, for the entertainment was even more pleasing than ever, some new business having been introduced which proved very taking. The improvement in Aimee's voice and singing is quite noticeable. Herne's Minute Men follows, and is booked for three weeks.

At the Chestnut Street Opera House, Gillette's Private Secretary played to lighter houses than usual, owing partly to causes mentioned above and possibly because sufficient time had not elapsed since its last appearance here. The audiences greeted it with the usual hearty and enthusiastic reception. The Jilt follows, and remains with us two weeks.

The new co. now performing The Little Tycoon at the Temple Theatre, though somewhat crude and distrait upon its first appearance, is rapidly gaining ease and finish, and winning popular favor. It is in many respects stronger than its predecessor, but certainly not superior in average merit. Frankie Kemble acceptably fills the role of Violet. She sings with correctness and purity of tone, and acts with agreeable vivacity and spirit. She should, however, show more girlish affection for the man for whose sake she exhibits her rebellious spirit. Her conscientiousness, however, is displayed by her continued improvement. Charles F. Lang as Alvin Barry is also remarkably indifferent toward the queen of his heart. He is easy and graceful in action, but his singing is absolutely bad, and if his shortcomings in this respect result, as it is stated, from an inflamed throat, he should for the sake of his own reputation take a much needed rest. Daniel Packard, who essays the role of General Knickerbocker, is chiefly remarkable for self-complacency. He has a very original conception of the manners of a blue-blooded aristocrat, which leads him into some very indignified conduct. He is careless with his lines and his gags are inane. Lillian Conway, who has just returned to the stage after an absence of ten years, is excellent in the role of Miss Hurricane. This lady possesses a well cultured voice of fine quality and remarkable power and range. Her acting still shows signs of nervousness, but is refined and winning. Lisa Johns has a very pleasing voice and is the best Dolly Dimple I have seen. John J. Raffaell, the Rufus Ready, has an exquisitely smooth and tuneful baritone voice; even throughout its entire register and possessed of considerable range. He is new to the operatic stage, and has two things yet to learn—firstly, how to act, and lastly, how to use his voice with dramatic force. Jeff D'Angelis performs the pantomimic part of Lord Dolphin very cleverly, and much to the satisfaction of the audience, and lastly, Barney Reynolds gives a very neat performance of Teddy, the Irish valet. It is a part that requires padding, which Mr. Reynolds does with good taste. The chorus is numerically and vocally strong and sings with precision.

At the Arch Street Theatre We, Us & Co. was greeted by good houses. The play was received with the usual manifestations of pleasure. This week Siberia, to be followed 12th by Confusion.

A Midnight Marriage did a comparatively meagre business at the National Theatre. The drama is exceptionally good and of strong abiding interest. The performance as given by William Redmund and Mrs. Thomas Barry, together with their very capable co., is thoroughly good, and is worthy of the attention of all lovers of the romantic drama. This week, Edmund Collier in Storm-Beaten; Peck's Bad Boy, 12th.

At the Central Theatre Hyde and Behman's Star Specialty co. played to moderate business. The performance was not up to the standard, and narrowly escaped being very tame. George H. Wood on the topics of the day. Fannie Beane and Charles Gilday in their specialties, and the Clipper Quartette were the most attractive features. This week, McIntyre and Heath's Minstrels; The Laboring Man, a new play, 12th.

Jottings: Ten Nights in a Bar-Room, although lacking novelty, has lost none of its drawing power, as was abundantly proved at Forepaugh's Theatre last week. This week Louise Pomeroy reappears at this house, still supported by Arthur Elliott. Camille and Engaged will form the menu for afternoon and evening respectively. Kellar is drawing well at the Arch Street Opera House.—The Eleventh Street Opera House continues the even tenor of its way, although it recently lost its baritone, who eloped with the Little Tycoon.—The Japanese Village at Horticultural Hall is getting to be the resort of society people, who find this interesting and instructive exhibition in nowise conflicts with the rigor of Lenten self-denial.—The last of a series of symphony concerts by Theodore Thomas' orchestra was given on last Saturday night at the Academy of Music. This one possessed the additional attraction of Pauline L'Allemand, the prima donna of the American Opera co., who immediately won the hearts of the audience and who had to submit to imperative recalls.—Blackmail closed its season 3d. It will be reconstructed and is booked to open at the Globe Theatre, Boston, Sept. 20.—Bertha Ricci will sing Maritana in Don Cæsar and relieve Mlle. Lablache, who is indisposed. Lilly Post will replace Miss Ricci in The Mikado co. now in Buffalo.—Barnum's and Forepaugh's circuses combined will exhibit here 26th.—Herne's Minute Men will be produced 5th, after months of elaborate preparation, at the Chestnut Street Theatre.

CLEVELAND.

The second engagement of Robson and Crane in the Comedy of Errors, at the Euclid, this season, drew splendid audiences. The Metropolitan Opera co. 8th, 9th, 10th. Evans and Hoey's Parlor Match and John T. Raymond divide week of 12th.

Louise Balfe made a decided hit at the Cleveland last week. This is her first appearance here, and, considering the sincereness of her reception, argues much in her favor. Her part in Dagmar displays her strong abilities in intenseness. Miss Balfe is supported by an evenly balanced co. Harry Lacy's Planter's Wife this week. Two Johns, week of 12th.

The Widder, at the Academy, has been doing a miserable business. This week, the last under John Ellsler's management, will be filled by A Midnight Marriage. Treasurer Shannon takes his benefit the opening night. B. C. Hart, manager of the People's, assumes the management of the Academy 12th and opens with Reilly and Wood's Specialty co.

At the People's Peck's Bad Boy has been doing a splendid business. Nobody's Claim this week. Hardie and Von Leer in Brave Woman, 12th.

Pointers: It is reported that Jennie Lee, of Atkinson's Bad Boy co. is to marry Manager McPhearson, of the same co., in Buffalo this week. He denies the rumor. This same Miss Lee is to star next season in Mazeppa. The lady weighs 240 pounds.—This is the last week of John A. Ellsler's management of the Academy of Music. He was first connected with this house in 1855.—Charles Hoffer, of The Planter's Wife co., is a Cleveland boy.—Matt Snyder impersonated Buffalo Bill at the Academy last December, the old campaigner in Clio at the Euclid in February, and last week supported Louise Balfe at the Cleveland.

SAN FRANCISCO.

MARCH 30.

The coming of the opera seems to have had a very desirable effect upon theatricals, as the houses all had an increase of patronage last week, the Bush and California having been well filled all the week.

The gallant Colonel opened his operatic menagerie with Carmen and Hauk, as I stated last week, to a magnificent house. Tuesday there was a fall and a wail for Lucia and Fohstrom, and business remained quiet and small all the week. Meantime the good work Mlle Dotti is doing surprises her most ardent admirers. Among all her charms, her pure, sweet voice seems to attract as much attention as any. She has been very kindly received by the critics in general. The attendance picked up when Somnambula was presented last night.

Virginia succeeds the Cavaliers at the Tivoli. The house was crowded last night and the opera accepted as one of the best productions of the Krelling Brothers thus far. The mounting was all that could be desired; the orchestra in excellent form under that able conductor, W. W. Furst, and a thoroughly enjoyable performance is given as a whole

Harrison and Gourlay have packed the Bush Street Theatre to the doors at every performance since the opening, and enters the second week with fine prospects. Skipped is kept on and will be followed by the Fire and Frying-Pan next week. Louis Harrison has fully recovered from his illness. Both comedians are in capital form, and each is sunnier than the other. Sybil Johnston, the handsome blonde of the Harrison-Gourlay co., who assumes the role of Mrs. Crackle, is making quite a hit.

Jane Shore at the California last night had the extraordinary cast: Genevieve Ward in the title role; D. H. Vernon as Henry Shore; D. H. Harkins as Duke of Gloster; Ruby Illidge and Clara Enright as the Duke of York and Prince of Wales; Frank Mordaunt as Idea Great; J. J. Wallace as Lord Cootes; E. H. Thayer as Catesby; H. Kirkland as Peter Tyler; E. Ambrose as Bill Cote; H. Z. Bosworth as Grim; C. G. Greene as Lopre; Mabel Bert as Queen Elizabeth; Emma Marble as Lady Cootes; Annie Lockout as Lady Melles; Mrs. J. M. Bates as Shore's housekeeper. The house was packed, the occasion having been given over to the native sons of the Golden West, who helped the receipts beyond the thousand-dollar point, making a substantial profit for themselves as well as for Rankin and Co.

Charley Reed's Minstrels are not evidently hurt much by the opera competition, or anything else, as the house is well filled every night. Charley's clever burlesque on Harrison and Gourlay this week, entitled Mine by the Skipped of the Loon, is well received, and said to be up to the standard of his general excellence. Wednesday evening the entire orchestra will be occupied by the City Guards, commanded by Captain G. R. Purdick and Lieutenant F. W. Warren, which will be a great society event.

McNish, Johnson and Slavin's Minstrels closed a highly artistic, but a financially unsuccessful, three weeks' season at the Baldwin Sunday evening. Last night The Galley Slave was brought out with the following distribution: Lewis Morrison, Baron LeBois; E. J. Buckley, Sidney Norcott; George Osbourne, Oliver Oliphant; Louis Belmour, Franklin Fitts; J. W. Summers, Wellesley Napier; Rose Wood, Francesca Remini; Agnes Thomas, Cicely Blaine; Mrs. E. Saunders, Mrs. Phoebe Gay; Rosabel Roy, Psyche Gay.

Mary Anderson opens April 5 and for the week will appear—Monday, Wednesday and Friday, Pygmalion and Galatea and Comedy and Tragedy; Tuesday and Thursday, As You Like It; Saturday, Lady of Lyons. The sale is not yet begun, but great interest is felt and many orders for seats have been received at the Baldwin.

Driftwood: Isabel Morris is booked for a season at the Alcazar, beginning April 26, after the alterations are made.—Charley Reed is preparing to burlesque Mag Merrelles at the Standard.—The Birch, Colton and Cornelius Minstrels is the title of a new organization going out for a four months' tour under the management of Charles W. Cornelius.—Will Specht's little daughter has sold out the entire edition of last week's MIRROR. It seems that some of his friends did not know that the gallant Colonel's treasurer was married, and each friend bought a MIRROR to present him, leaving the regular subscribers out. I have his full consent in stating that he is not only married, but his little daughter, Etta, a year old, can even now sing from the leading operas, and lives with Mamma Specht at No. 90 East Fourth street, where she receives not only her own friends but those of Mr. and Mrs. Specht, who is out here being passed off by his friends to the Frisco girls as a marriageable man.—Jay Rial leaves to-day for New York in the interest of his star, Miss Ward.—Theodore Hamilton will act as the new leading man, for a while, with the Buffalo Bill comb., with which he departed last Wednesday for the East.—It is said the garnet velvet dress which Genevieve Ward worn in the second act of Jane Shore last night, was cut from the same piece as the Coronation robe of Mercedes, Queen of Spain.—Poor John Mazzanovich is reported dying at Los Angeles.—The adoption of Edgar S. Kelly's original Macbeth music for the mammoth musicale to be given at Boston next July, bestows a worthy compliment upon another talented Californian.—Celia Alsberg is the name of the lady, who goes East with Lewis Morrison. She is worth $9,000,000.—Frank Hoogs and Fred Peel are completing their We, Us & Co. arrangements. W. F. Rochester is rehearsing the co. at the Tivoli.—Mme. Saccosi the harpist and Signor De Ana have quitted the Mapleson Opera co. Cause—non-receipt of salaries.—William Nannery will be Isabel Morris' manager for her forthcoming engagement at the Alcazar.—The next Hawaiian steamer will bring to San Francisco the Wash Norton Minstrels.—Handsome Mabel Bert is the subject of much kindly notice, for her rapid advancement as an actress.—John Wilkins is doing excellent work with his paint brushes at the California.—Manager Al Hayman expects to make a flying trip to New York immediately after the Mary Anderson season.

CHICAGO.

What might be termed a cyclone of absurdity struck the city last week, and with few exceptions none of the theatres did more than pay expenses. At the Columbia Richard Golden, at one time a rather popular burlesque actor, appeared in a hodge-podge of nonsense called A Barber's Scrape, the most recent adaptation of The Tinted Venus. It opened to a packed house, but the audiences during the week became smaller and beautifully less, until on the last performance of the week a corporal's guard was present. It does not give any of the performers the slightest chance to make even a decent showing. The leather medal goes to A Barber's Scrape for absolute and irredeemable rot. It remains another week.

Robert L. Downing makes an artistic success of his role in Vautour the Exile, which was presented at McVicker's Theatre, but the business has been rather light. In its present form it is doubtful if it can be made a success. The part of Vautour is strongly drawn and very dramatic, but it lacks the sympathetic qualities necessary to make it popular. The caste is fairly adequate. The piece remains another week, when it gives place to the Kiralfys' new spectacle, The Rat-Catcher.

The performance of Gilbert's comedy, Engaged, proved a very pleasant relief to the farces recently seen here. Joseph Haworth was surprisingly good as Cheviot Hill and Louise Dillon as Maggie, Mr. and Mrs. Charles Walcot as Belvawney and Belinda, and Rowland Buckstone as Angus, made artistic successes. This week, Haverly's Minstrels. Sothern's comedy, Whose Are They? and Engaged by a co. not announced, 12th.

The Salsbury Troubadours had fair audiences at the Grand, where they appeared in Three of a Kind, a much better piece than Tom, Dick and Harry, but still far beneath the talents of this clever co. This week, Ezra Kendall in A Pair of Kids. Emma Abbott in The Mikado 12th.

James O'Neill received a warm welcome at Hooley's, where he appeared in Monte Cristo. Although the drama has been seen here repeatedly the public never seem to tire of Mr. O'Neill's acting of the principal character. It has been of great pecuniary value to him, but we are glad to learn that he intends to turn his attention to something more worthy of his fine abilities. The play will be presented another week. Lester and Allen's Minstrels, 12th.

The Streets of New York, with George Boniface in the role of Badger, did an immense business at the People's. This week Kersell's All Star co.

Frank Bangs in The Silver King had a profitable week at the Criterion. This week Alice Harrison in Hot Water.

The Devil's Auction pleased large audiences at the Academy of Music. This week George S. Knight and his charming wife in their roaring farce, Over the Garden Wall.

Alice Harrison in Hot Water had a fair week at the Standard. The piece has little merit, and its drawing powers are confined to the past record of Alice, who is known as a clever burlesquer. This week, Lillian Lewis in Cora, the Creole. M. B. Curtis in Spot Cash, 12th.

Items: Thomas Greiner, the enterprising manager of the Alcazar and Lyceum Theatres, where large audiences nightly assemble, is reported to be negotiating for the erection of a large theatre, on the present site of the Alcazar, to cost $200,000. The location is at the corner of West Madison and Throop streets, in the centre of West End population. He has a lease of the ground for twelve years.—George A. Fair, for some time past assistant manager of the Chicago Museum Theatre, has gone to the Columbia to assist John S. McConnell. He will undoubtedly prove a valuable man.—Ezra Kendall will give a pair of kid gloves to all the ladies who attend his play on its 200th performance.

PITTSBURG.

The strike of the street car employes, which has been waging throughout the city for the past ten days, has had quite a demoralizing effect upon our amusement business. The Smoky City horny-handed sons of toil are adverse to plodding through muddy streets and braving the fierce winds of the bridges, however tempting the offerings may be.

At the Opera House the Duff Mikado co. sang its return engagement to a succession of meagre audiences. The week was played to a certainty of $3,000, which netted Duff a profit; but as the total receipts did not reach the amount of the guarantee, the Opera House management was badly left. Those clever comedians, Robson and Crane, opened a week's engagement 5th, with their spectacular revival of The Comedy of Errors, and will be followed 12th by Alice Harrison in Hot Water.

May Blossom fared very badly at Library Hall. It seemed to be impossible to muster more than a corporal's guard at any one of the performances. McCaull Opera co. 8th, three nights; John T. Raymond 12th, three nights; Modjeska 15th, three nights.

At the Academy, Manager Williams gathered together a very good variety co. to fill in the week, and, considering everything, a good business was done. One of the best acts of the performance was that furnished by A. O. Duncan, the ventriloquist. It is refined and neat. Milt. G. Barlow also furnished a good specialty. Reilly and Wood's comb. 5th, followed, 12th, by Thompson's Melodramatic co.

Vivacious Mattie Vickers, supported by T. J. Ryan, Charles S. Rogers, Lizzie Goode and a fair co., succeeded in drawing average good houses to Harris'. Myrtle Ferns 5th; Burr Oaks 12th.

The Glass-Eater drew very fairly at Chalet's. Leslie and Burkend's Bright Lights will illuminate the place this week. A novelty in the shape of a Japanese Village is also announced.

Natural Gas: Charley Rogers gave some very clever imitations of noted actors at Harris' last week.—Harry Ellsler says James Duff is one of the squarest men he ever transacted business with.—Jimmy Orr, of the Academy staff, is organizing a dramatic co. to take the road early in May.—T. J. Ryan, of the Mattie Vickers party, from a variety song-and-dance man has blossomed into a really good low comedian.—T. F. Fullwood, of this city, will shortly launch upon the journalistic sea a new dramatic and musical journal.—The following is the cast of The Mikado which takes the road under Harry Ellsler early in May: Yum-Yum, Grace Greenwood; Nanki-Poo, Joseph Fogel; Mikado, W. H. Crompton; Pooh-Bah, W. C. Bryant. Negotiations are pending with a first-class comedian for the part of Ko-Ko.—Fred. Parke denies the rumor that he will manage Harry Williams' new theatre.—Manager Williams has now in his possession the complete plans for his new house. The seating capacity will be 3,000. A local gentleman of means offered to build the house complete and pay for it for a half interest. Harry declined with thanks.—In conjunction with J. C. Sackett, of Museum fame, Chalet will shortly open another museum on Fifth avenue.—At the close of the season at Library Hall, Treasurer Shedden will hie himself to Denver.—Manchester and Jennings will put a new comb. on the road next season, to be known as the Night Owls.—Alfred Grant, the call-boy of Duff's Mikado, is the making of a good comedian. His imitations of Henry Irving are really great. He was for a time the stage dresser of H. E. Dixey. He's a bright boy.—Forrest Robinson and W. H. Crompton contemplate a tour of the principal cities during the coming season with a new play, in which both gentlemen will be fitted with roles particularly suited to them.—Manager Starr has succeeded in making the interior of Harris' very fresh and neat looking by a liberal use of fresh paint, new carpets and new draperies.—W. H. Crompton gave his 339th performance of Uncle Bartlett in May Blossom 2d. He hopes to accomplish 600 before discarding his sacerdotal duds.—It is claimed that the orchestration used by the Duff co. in The Mikado was made by a German, and therefore, according to the German school of orchestration, the brass predominates, while Sir Arthur Sullivan believes in keeping the brass subservient and depending upon the string and reed instruments for most of his effects.—Modjeska's appearance and repertory have been decided on, and Manager Parke states that she will begin an engagement Monday, 15th. She will give four performances, one of which will be in the afternoon, on Saturday, when she will appear as Dumas' heroine in Camille.—A stage-struck young girl of sixteen years, named Effie Ross, endeavored to follow the Robson and Crane party from Cleveland to this city.—The musicians of this city have adopted the New York scale of prices.—Professors Zitterbart, Dietz, Beckey, Ronkay and Leppick will take part in a concert to be given at the Wheeling (W. Va.) Opera House 26th.—The Bellevue Minstrels will give an entertainment 8th.—Balfe's bright one-act operetta, The Sleeping Queen, is to be given before long for the private delectation of the Mozart Club and its friends.—Last Tuesday a matinee was given at the Homœopathic Hospital by Mrs. Cohen, Mrs. Trauerman, Miss Naumberg and F. J. Bussman. An especially interesting feature was the violin solo by the venerable Rabbi Naumberg.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Silbon's Cupid Comedy Coterie played to fair houses March 24 and 25, in one of the best specialty bills ever seen here. Particularly worthy of mention were the Silbons, whose excellent trapeze performance was loudly encored. The entire co. is a good one, each performer adding a full share to the general enjoyment.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (McLain and Lehman, managers): Owing to crowded houses week of 15th, when the receipts were the largest for some time, the Hanlons decided to remain another week, when Fantasma was played to good houses. Kate Davis made a distinct hit as Fantasma, and Little Aimee was enthusiastically received. Edwin Warner, the gentlemanly treasurer of the co., made many friends here, and your correspondent wishes to thank him for favors. Jeffreys Lewis comes 9th and 10th; Fred Bert's Dramatic co. weeks of 12th and 19th, and Lawrence Barrett 26th; McNish, Johnson and Slavin's Minstrels and Lewis Morrison have cancelled.

SAN JOSÉ.

California Theatre (C. J. Martin, manager): March 22 and 23 Around the World in Eighty Days by a San Francisco co. to small business, on 26th and 27th and matinee. The Grismer-Davies co. in Wages of Sin, Called Back and Monte Cristo. Good houses.

COLORADO.

DENVER.

Mary Anderson's audiences for the three performances ending March 27 were so large that the orchestra was obliged to relinquish its place, and even desirable standing room was difficult to obtain. Saturday night was the largest, because the fair star appeared as Rosalind, a character seldom seen here. It was beautifully picturesque, delicately acted, and formed a fitting climax to Miss Anderson's phenomenally successful engagement. Receipts said to have reached nearly $6,000. The other characters were Galatea and Clarice (double bill) and Pauline. Of course both Miss Anderson's beauty and acting were criticised to no small extent, but the comments were invariably in her favor. Handsome floral pieces found their way to the green-room and to the hotel (Windsor) where Miss Anderson registered, as she is said not to receive flowers across the footlights. Forbes Robertson was a favorite, and a great deal of attention was shown him. His Claude Melnotte is really fine. The rest of the English support, on the whole, cannot be found fault with. The plays were elaborately mounted, apparently nothing being left undone in the matter of stage decoration. The co. which presents Shadows of a Great City is about the best that has ever given us this character of plays, and the play itself is far superior to anything of its order I have seen on this stage. The setting in the second act is a model of mechanical skill, and in fact all the scenes are pictures. If there is a star in this well organized co. it is Annie Ward Tiffany, who, as the irrepressible Biddy Ronan, is a triumphant success. Business would undoubtedly have been larger had not the engagement followed so hard upon Miss Anderson's, but still it was good. We will have a taste of Mixed Pickles week of 5th; Patti Rosa week of 12th; Hanlons' Fantasma week of 19th; Monte Cristo week of 26th.

The Hon. William Cody is very well known here, and his show depicting life in the Wild West is likely to meet with success at the Academy week of 5th. Some very nice paper is up.

The usual variety, with an occasional good specialty act, reigns at California Hall. The patronage continues good.

Small Talk: Many improvements have recently been made in the Tabor Opera House, at Leadville, and it is now said to be in excellent condition for the accommodation of the traveling combs.—T. C. Howard, who was for a short time manager of the Academy, has accepted a position as stage-manager for Jeffreys Lewis, and also plays Count Orloff in Diplomacy. He is now with the co. on its way to San Francisco via the Southern circuit. Mr. Howard says he has an offer to manage a spectacle next season.—Grace Hawthorne is deservedly meeting with success in the mountains. Everywhere she has been her houses have been large. Miss Hawthorne's manager, Mr. Kelly, tarried in town Monday night, and saw the Shadows.—J. B. Dorman, editor of *The Play*, is developing into a full-fledged poet.—The able critic of the *Tribune-Republican* does not regard Mary Anderson in the light of a peeress among actresses. He classes her work as being that of a clever amateur.—The Shadows co. does not play the circuit, but the Mixed Pickles co. does week of 19th.—Frank McKee ahead of Polk, and Frank Gibson ahead of Buffalo Bill, are in town.—Denver is one of the best stands in the country; so says the majority of managers. I have taken notice that advance agents like nothing better than to arrange their business so they can remain here a week before their cos. arrive. They manage to put in the time agreeably.—It was given out that Mary Anderson was ill on Saturday, and therefore there was no matinee.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Carrie Swain opens in Jack-in-the-Box for the first time in this city, 5th. Her engagement is for three days. Miss Swain is considerable of a favorite here, and will undoubtedly draw well. Stevenson's co. in Called Back and Country Girl fill out the remainder of the week.

Carll's Opera House (P. R. Carll, manager): The Norman co. sang The Mikado to very light houses 31st and 1st. The orchestra was local and made havoc with the *tempo*. Henry Hallam as Nanki-Poo left the most favorable impression. On the whole a fair performance was given. Margaret Mather as Juliet to a large audience, 3d. She was cordially received, and great improvement noticed. Mr. Malone's Romeo, however, was very unsatisfactory. The others were fair.

Bunnell's Museum: Lewis' co. played Two Nights in Rome and Dan'l Drice to good business last week.

American Theatre: A good variety entertainment was given last week. Williams' Vaudeville comb. opened 5th.

Items: Mr. Alexander of the Called Back co., had a word to say about agents on Friday last.—Bunnell claims to have made money on the cheap amusement plan this season.—Van Buren of the American takes a benefit Friday evening.—I ran across Frank L. Gardner to-day. He looks as happy as ever. The Kennel show drew immense crowds last week.—A number of agents have come to the conclusion that Manager Wall is about the best informed man in the profession. He has the knack of pulling the tail right off a fish story.

HARTFORD.

Roberts Opera House (W. H. Roberts, manager): Margaret Mather always has a crowded house here, and April was marked by the usual outpouring of the *elite* of the city, who applauded their favorite at every opportunity. Lady of Lyons was presented. As Pauline, Miss Mather made a pronounced hit. The supporting co. was very good. McIntyre and Heath's Minstrels 2d drew crowded house. The co. is good in every respect and introduced many novelties.

Tips: Allyn Hall and the American Theatre were closed last week and the probabilities are that they will stay remainder of season.—Emil Rosenbaum, proprietor of McIntyre and Heath's, and Manager Alexander of Kate Claxton's co., both residents of this city, were guests at the Elks' Club during last week.—There is a great deal of speculation as to what the result will be of Proctor's leasing the Opera House.—Rumors are afloat as to the erection of a new theatre.

NEW LONDON.

Lawrence Opera House (T. H. Delevan, manager): Madison Square Theatre co. in Young Mrs. Winthrop to light business March 30. One of the Bravest 90. to fair business 31st. Stetson's Mikado co. No. 2, to good business 20th. The co. did not meet the expectations of the audience. Katherine Rogers 5th, week.

New London Opera House (J. A. Wilkinson, manager): Hall, DeVay and Knowles' Comedy co. in Odds and Ends closed a week's engagement to fair business 3d. Hazel Kirke, 9th.

WATERBURY.

People's Theatre (Jean Jacques, manager): March 29 James H. Wallick's Bandit King co. delighted a large audience. McIntyre and Heath's Minstrels, 31st, drew a fair-sized audience. One of the best specialties of the evening was Delhauer and Geyer's Frog and Clown act. The event of the week was the appearance of Margaret Mather in Leah the Forsaken, 2d. A fashionable and demonstrative audience greeted the star. The Norman Opera co. produced The Mikado, afternoon and evening of 3d. The scenery and costumes were good and the prices low.

Items: At last it is settled that Waterbury is to have a new Opera House. Manager Jacques, in connection with his father, Dr. Jacques, has purchased the site and proposes to build on it this Summer a substantial fire-proof opera house with a seating capacity of 1,300.

DANBURY.

Opera House (C. L. Taylor, manager): Mr. and Mrs. Oliver Byron in The Inside Track were greeted by a large and delighted audience March 30, despite a very disagreeable rain. Young Mrs. Winthrop was presented by a fair co. to the same kind of a house. The National Ideal Opera co. have 6th, 7th and 8th for the Mikado. Mr. Taylor, thinking their dates were one day later, booked Margaret Mather for the 6th, but was obliged to cancel, as the opera co. would not release.

Items: Mr.

March 30, in Francesca da Rimini. Very large house. This practically closes our season with the exception of a few nights the latter part of the month.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): One of the most successful engagements of the season 2d and 3d, with Saturday matinee, was filled by Lawrence Barrett. Richelieu, Yorick's Love and Julius Cæsar were given. Advanced prices and crowded houses.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): Arthur Rehan's co. in A Night Off March 30. Owing to a stormy night, small house. The clever co. delighted the audience, and I hear nothing but praise of the performance. M. B. Curtis presented Spot Cash 31st to a fair house. Chicago Opera co., 19th; Lester and Williams 20th.

PEORIA.

Grand (Lem H. Wiley, manager): John T. Raymond presented The Magistrate to a large and well-pleased audience 1st. G. C. Boniface as Badger in The Streets of New York 6th to good-sized house. Strakosch English Opera co. 9th, 10th and matinee.

House's Hall: The Globe Theatre co. held the boards all week, playing to fair audiences at low prices.

Items: Mr. Wiley has engaged the Gilmore Band and Orchestra, with Levi, for three performances in May.

FREEPORT.

Germania Hall: Elroy Comedy co. opened a week's engagement March 29, and succeeded in giving some very heartrending performances of Monte Cristo, Confusion, Joshua Whitcomb, The Octoroon, etc., to fair business at ten and twenty cents.

OTTAWA.

Sherwood's Opera House (F. A. Sherwood, manager): Tony Denier's Humpty Dumpty to a large house March 30. The performance gave complete satisfaction. Newell and Fielding co. 5th, week.

INDIANA.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager): March 30, Maggie Mitchell in Maggie the Midget to fair-sized audience. Kersands' Minstrels, 1st, gave an excellent performance to large audience.

CRAWFORDSVILLE.

Opera House (W. D. McClelland, manager): Billy Kersands' Minstrels March 30. Good show; good crowd; well pleased. Bennett and Moulton's Comic opera, 8th, 9th, 10th.

VALPARAISO.

Grand Opera House (George Hankinson, manager): Howorth's Hibernica to a light house March 29. Graham-Earle co. 5th, week.

SOUTH BEND.

Oliver Opera House (J. and J. D. Oliver, managers): Hot Water, with Alice Harrison as the principal, is a concatenation of explosions ranging from the sweet melodies of light opera to the vulgar sayings and actions of the average circus performance, and embracing bits of variety and so-called comedy that are, in our opinion, beneath the dignity of the legitimate stage. Hardly the players failed; therefore, so much as the play, to please a small but discriminating house March 27. With more temerity than a Professor Meekful do we suggest that such combs. confine themselves to the large cities if they would live. Lester and Williams' Minstrels, 10th; Minnie Maddern, 16th.

Legal: Joseph C. Malone, the harpist, of Chicago, known also as Signor de Brazzi, has until recently been travelling with the Innes Concert co. A short time since he appeared at Notre Dame University, and while crossing a bridge when returning, his $750 instrument was almost completely demolished. He brought suit against the liveryman before a Justice and was granted judgment for $125. The plaintiff has appealed the case to the Circuit Court.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): The Bennett and Moulton Opera co. played a week's engagement to packed houses, presenting in a pleasing manner The Mikado, The Mascotte, Olivette, Chimes of Normandy, etc. An excellent co. Fine costumes and good scenery.

COLUMBUS.

Opera House (John Doup, manager): Tony Denier's Pantomime co. March 23 to fair business. Edward Wodiska 31st and April 1 in Hamlet and The Fool's Revenge. While the star makes no pretensions, yet his rendition of these roles was all that could be expected. Indeed, the performance was an agreeable surprise. His support, with one or two exceptions, is good. So satisfactory was his appearance that he will play a return date the latter part of this month, when I will make more mention.

Personal: If I am not much mistaken, I saw Miss Marshall, who is Wodiska's leading lady, in Denver, Col., last Summer, where she appeared as a ballad-singer at California Hall. She possesses a sweet and highly cultivated voice, and if this is her first appearance in drama, she has made rapid strides. Her conception of Ophelia was admirable.

LAFAYETTE.

Grand Opera House (B. F. Caldwell, manager): March 29 Maggie Mitchell appeared in Little Midget for the first time in the city, and was greeted by the usual full house.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Polk's Mixed Pickles co. March 29 to a full house the comedy is full of humor, wit and fun, and the drollery is incessant.

IOWA CITY.

Opera House (J. N. Coldren, manager): March 31 Murray and Murphy's Irish Visitors. An excellent entertainment, excepting, we think, that parts of it were a little vulgar. Chicago Opera co. in The Mikado 15th. Our first Mikado.

Regards: S. P. Norman, manager of Our Irish Visitors co. sends regards to MIRROR.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Murray and Murphy in Our Irish Visitors to a good house March 30. W. J. Scanlan appeared in Shane-na-Lawn to a fair house 31st.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): John T. Raymond in The Magistrate March 30, to a large audience. Tony Denier delighted a big house 1st. Strakosch Opera co. 8th.

DES MOINES.

Grand Opera House (W. W. Moore, manager): J. B. Polk in Mixed Pickles amused a good-sized audience March 27. Murray and Murphy in Our Irish Visitors pleased a large and appreciative audience.

CLINTON.

Music Hall (Harry Tate, manager): The Vincent Dramatic co. extended its engagement here another week to good business. Lady Audley's Secret, Father and Son, Arrah-na-Pogue, Two Orphans, Serious Family, White Farm and farces.

Item: Co. closes at Bloomington May 3, when Mr. Robyns takes charge of the East Des Moines Opera House which will be reseated with new opera chairs, painted and frescoed, and generally renovated.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): John T. Raymond in Colonel Mulberry Sellers, March 30, to fairly good business. Snow, rain and miserable condition of the streets kept a great many away. Tony Denier drew a good house 3d.

WATERLOO.

Buraham's Opera House (L. C. Goodwin, manager): Murray and Murphy, in Our Irish Visitors, came March 29, to light business. W. J. Scanlan, in Shane-na-Lawn, to a fair house, 1st. Mikado, by Chicago Home Opera co. 17th.

DUBUQUE.

Opera House (Duncan and Waller, managers): W. J. Scanlan in Shane-na-Lawn March 30, to a large and appreciative audience. M. B. Curtis, in Spot Cash, 1st, to heavy business. His support was only fair. Strakosh Opera co. 3d, in Il Trovatore, to fair business. Shadows of a Great City 16th and 17th.

KANSAS.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): The Boston Ideals presented Fra Diavolo March 29, to fair business. The co. surpasses everything that ever visited our city. We were sorry not to see a larger audience. Joseph Proctor in Nick of the Woods 1st, to small business. Mr. Proctor is a fine actor. Tony Denser's Humpty Dumpty, 12th. W. J. Scanlan, 13th; Buffalo Bill co., 17th.

TOPEKA.

Grand Opera House (W. H. Bowles, manager): The only co. to appear in Topeka since my last letter has been that of Joseph Proctor. The veteran was supported by Annie E. Proctor and a competent co. March 29 and 30, Virginius and Nick of the Woods. Mr. Proctor, though only about seventy years old, has, according to one of our Topeka daily papers, already achieved success and won a recognized position in the East, which must be very cheering, and will, no doubt, encourage Mr. Proctor to renewed efforts. The representations had more of a retrospective than a current interest, and were chiefly noteworthy as an index to the methods of a generation gone by.

ATCHISON.

Price's Opera House (W. M. Crawford, manager): Patti Rosa gave a performance of Lotta's Zip March 30. Although she had no more than half a house, and top heavy at that, she satisfied the audience that she is a fair rival of the leading actresses of her style. She has a very sweet voice, dances divinely, and possesses all the pretty airs and graces that make a woman attractive. Support far above the average. The Boston Ideal Opera co. appeared in The Musketeers 31st, before a fair house. The absence of Tom Karl was rather a disappointment, but his place was well filled by Herndon Morsell. Mena Cleary, the soprano, has a very sweet and charming voice.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Madame Fry and her daughters gave a very entertaining concert March 30 to light business.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): The Little Nugget Comedy co. did good business March 26 and 27. O. P. and Josie Sisson and the Cawthornes are pleasing in their specialties, and the performance, as a whole, is good.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): J. K. Emmet opened March 31 to an overflowing house and a wet night. The good business continued to the close of the week with Fritz in Ireland. The Rat-Catcher 5th.

New Grand Theatre (J. P. Whallen, proprietor): Alice Oates, with a much better co. than she usually brings, had a profitable week, presenting the burlesque Robin Hood.

Harris' Museum (P. Harris, proprietor): Helene Adell and a really good co. gave the best entertainment offered at this house this season. Forget-Me-Not, Moths and Our Boys were the plays given. Business rather under the usual, but good. Oscar Earle, the leading man, is a capable actor. His work is done easily and with intelligence. Richardson's co. 5th.

Items: John H. Snyder and his wife, Josie Norman, leaves this week to fill an engagement in the South.—R. L. Britton, the resident manager of Harris', is the youngest manager in the business. His record is a good one, for the house is well conducted.—Jennie Kennark, of Emmet's co., is a Louisville girl. She was last seen here as the blind girl in Young Mrs. Winthrop. Her improvement is noticeable.—The Grand Central is still in the ring with a strong variety offering. An open-air performance precedes the show each night.—J. K. Emmet carries his own orchestra. It cannot compare with the regular Macauley organization.—The Emmet posters, programmes and play-bills feature the following quotation from THE MIRROR: "His songs are sung in the parlors of the rich and in the garrets of the poor."—It is at last settled that the American Opera co. will give a subscription season here at the Exposition. Fifteen hundred season tickets at $10 each have already been subscribed for.—William Fox, a disabled circus rider, is here, sick, without money or friends.—Amos Arnold, the minstrel performer, who died in San Francisco, was a Louisville boy, one of the well-known Arnold Brothers.—The Grand orchestra was nightly encored for its rendering of Bucalosi's "Hunting Scene."—The news of the death of Barney McAuley was heard here with sincere regret. He was largely identified with the Louisville people, for whom he built one of the handsomest theatres in the land.

MAINE.

BANGOR.

Opera House (F. A. Owen, manager). Fowler and Warmington's Skipped by the Light of the Moon, to crowded house, 1st. The characters deserving special mention are those assumed by Fred and Walter Lennox and Charles Hagan. The others were only fair. Oliver Byron 9th and 10th. Bennett and Moulton Opera co., week of 19th.

MARYLAND.

FREDERICK.

Opera House (Jacob Schmidt, manager): Louise Arnot co. week of March 29. Very good performance to crowded house.

MASSACHUSETTS.

WORCESTER.

Theatre (Charles Wilkinson, manager): Lent does not seem to affect theatrical business at this point. Good houses for the past four weeks. Gus Williams in Oh, What a Night! and Wallick in the Bandit King constituted last week's attractions, both playing to good houses. Gus Williams was particularly well received. His recitation of "A Lock of Hair" was immense. Carrie Swain presents her new play, Jack-in-the-Box 8th, 9th and 10th, with two matinees. The bookings ahead run well into May.

Pointers: The subject of a new theatre dropped as suddenly as it was sprung when it was discovered that the ground could not be had at any price.—Mr. Bigelow, the enterprising rink manager, contemplates building an Arcade of his entire block of ground (surrounded by four streets) that will contain about eighty stores, large court, drive-ways, theatre, fountain, etc., etc., all under one roof, provided Uncle Sam does not purchase the ground for his public building that is to be erected this coming year.—The Dime Museum continues to pull away about $300 a week that belongs to the theatre.—The Rink is about closed. Roller skates are being sold at auction.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): The idiotic nightmare called Aphrodite ("After it's through we'll die," would be better), interpreted by a poor co., March 29, to very light business. The Bohemian Girl was fairly sung but poorly acted, March 30, by Alfa Norman's Opera co. Fair business. Both attractions in a rain-storm. Oliver Byron, 1st, in his new play, The Inside Track, which made a favorable impression. Fair business. The return engagement of Roland Reed, 2d, was in Marsden's Humbug, which was first produced in this city last season. I voted it a success then, but in its present form it is one of the best legitimate comedies on the stage and a dramatic treat. Fair house. A Parlor Match 8th. Margaret Mather in The Lady of Lyons 9th. Howard Athenæum co. 10th.

All Sorts: The local managers in this State were April fooled very nicely. From time out of memory it has been the custom to appoint the first Thursday as Fast Day, and managers have made their bookings accordingly. This year the Governor named the second Thursday, and those who had no attractions booked for that day were left. Speaking of the first reminds me that one lady in Oliver Byron's co. received a nice-looking package through the mail, which she will remember the rest of the season.—Roland Reed tells me that he is not adverse to soringing another new play upon the "dogs" if he can find a good one. Alice Hastings will resume her old place in the co. next season.—With Frank L. Bixoy in advance and Ramsay Morris on the door, Alfa Norman's Opera co. has a decided Madison Squire flavor.—Gustave Mortimer, whose residence is below us on the bay at Riverside, expects to grow fat this Summer fishing and boating.—Julian Reed, a brother of Roland, who was here several months ago with Burr Oaks, is now playing in Humbug.—T. A. Sweeney and J. H. Washburn were here the latter part of week in the interests of Margaret Matherland A Parlor Match co. The latter advertises Jennie Yeamans as with the co.—Roland Reed opens a new opera house, seating 600, at Olneyville, a suburb of Providence, R. I., 10th.—Gustave Mortimer's two children, who are students at the East Greenwich (R. I.) Academy, spent Sunday with the co. at Newport, R. I.—THE MIRROR'S Philadelphia criticism of Humbug was very pleasing to both Roland Reed and Manager Mortimer.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Gus Williams is blessed this season with a bright piece and good co., and the songs introduced by him and Topsy Venn are very taking. He drew a fair sized house March 31. Frederic Bryton's Forgiven is a beautiful play, splendidly acted; but it being his first appearance in this city there was but a small number of people present, 2d.

LYNN.

Music Hall (James F. Rock, manager): Cora Tanner in Alone in London to only a fair-sized audience March 30. Lizzie Evans in Fogg's Ferry to a slim house 1st. Frederick Bryton in Forgiven, 3d, to light business.

Items: Panic price cos., the lateness of the season, and a slight business depression that struck us unawares, were the reasons for the poor business of last week. The business prospects look fairly bright now, and after a few labor difficulties are settled everything will go along swimmingly.—The dressing rooms at Music Hall, eight in number, are well lighted, heated and ventilated, and are kept in a neat and wholesome condition. New opera chairs are to be provided for the lower part of the house.

CHELSEA.

Academy of Music (James B. Field, manager): Atkinson's Aphrodite co., 1st, to fair house. First act needs pruning. With this exception the piece and music gave satisfaction. Boston Museum co., in The Magistrate, 12th; Gus Williams 16th.

Item: Charles D. Blake, composer of the music for Aphrodite, was present at its performance, 1st.

HAVERHILL.

Academy of Music (James F. West, manager): Bennett and Moulton's Opera co. week of March 29 to big business at low prices. Oliver Byron 13th. Lizzie Evans 15th.

NEW BEDFORD.

Opera House (J. C. Omey, manager): The Norman Opera co., March 31, gave the most satisfactory rendition of The Mikado yet given here. The house was well filled. Manager Omey says the absence of an orchestra made the difference of $100 to the receipts.

It is Not True: That Mora's ten cent show at Liberty Hall the past week drew large and fashionable audiences; that Mora's leading man split a rock at ten paces with his voice; that Manager Omey is to manage the Boston Base Ball team this season; that Fred. Delano of the Opera House is looking for your correspondent with a gun; that George Ealinger, of the *Mercury* office is to star under Lawrence Barrett's management; that Pardon Gifford of the *Mercury* is to start a theatrical paper in Fall River, since he ran Pinafore in that town for the first time; that all the visiting managers slip up to the rink to see polo games.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): March 31, Roland Reed in Cheek to a rather light house. By introducing new songs and sayings the piece is kept up with the times and interest never lags. The hit of the evening was the pocket edition of The Mikado, which brought many plaudits. The support was first-class. Lizzie Evans, supported by Steve Corey and a good co., again pleased a good-sized audience by a fine performance of Fogg's Ferry, 3d.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Stetson's Mikado co., under G. A. R. management, March 30 to large business in spite of a stormy evening. Ida Mulle was the Yum-Yum and the main attraction. Gus Williams, in Oh, What a Night, under the same management, 1st, to only fair business. The piece is very laughable and gave good satisfaction. Topsy Venn has improved very much since her last appearance here. This week we have the ever-welcome Ullie Akerstrom.

NATICK.

Academy of Music (Edgar Hayes, manager): March 30, Frank Jones, as Si Perkins, gave good satisfaction to a large audience. Stanley Macey and Laura Dinsmore, with a good co., in The Kindergarten, to good business, 1st and 2d. Laura Howe fairly captivated the audience with her fine singing and charming manner.

LAWRENCE.

Opera House (Wm G. Merrill, manager): Atkinson and Cook's Dramatic co., supporting Floy Crowell, gave seven performances last week to uneven business. Co. good and deserving of better houses. Daly's Vacation 8th. Roland Reed 9th. Alone in London 15th.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): Fanny Davenport, in Fedora, scored another brilliant success here. Her support was first-class. Receipts over $2,000. Droll Sol Smith Russell filled out the week with four performances of the nonsensical Felix McKusick, a character in itself, which is made ludicrous by the author transforming it into the Australian idiot in the museum act. Mr. Russell deserves a better play than this effort of J. E. Brown. George C. Miln in tragedy 7th, 8th and 9th; Salvini 10th; Private Secretary 13th, week; M. B. Curtis 19th, 20th and 21st; Haverly's Minstrels 22d, 23d and 24th; Emma Abbott 26th, week; John T. Raymond May 3d, 4th and 5th.

Whitney's Grand Opera House (Charles E. Blanchett, manager): The Pavements of Paris was given eleven performances by Henry Belmer's co. last week, the attendance being moderately fair. This week Henry Chanfrau presents Kit, the first night being a benefit to James H. Kelly, Adam Forepaugh's press representative, who has been on the sick list for some time at his home in Detroit. Callender's Minstrels 12th, week. The prize gifts of piano and organ are announced to be distributed to the holders of the largest number of prize coupons on June 12th.

People's Theatre: This diminutive place of amusement was filled to its capacity all the week with Our Jonathan as the attraction. The Molly Maguires will be presented this week by John F. Guina's co.

Princess Theatre: The Battle of Gettysburg Cyclorama is attracting hundreds of visitors.

Squibs: John Ashton, who has been with The Pavements of Paris co., is reported to have severed his connection with it.—Charles A. Shaw has about given up the idea of managing a Detroit theatre and will probably devote his time to his Canadian opera houses next season.—Harry D. Graham, manager of The Pavements of Paris, will manage Monroe and Rice next season in the new musical comedy, My Aunt Bridget.—The owners of the Detroit Opera House are evidently considering a change in the architecture of the building, and it may happen after all that the structure will be used for business purposes. In that event, of course, somebody will build another opera house.—The old firm of Goodwin and Henry have dissolved and hereafter the genial and whole-souled veteran of thirty wars, Colonel James Henry, will have unlimited sway in attending to the wants of the profession so far as Detroit bill-posting is concerned. Jim is capable of running things alone, and his method of instructing his corps of artists is as careful and precise as the most experienced dressmaker's drill to her apprentices.—Your correspondent has been reported as not dealing fairly with all places of amusement in this city, and to refute these accusations I want to state that business at the opera houses has been at all times correctly reported, and whenever especial merit of any attraction has claimed my attention, it has been given due credit for excellence. As to theatrical news, I have secured my information from trustworthy sources and reported facts or rumors so far as I have found them truthful.

FLINT.

Music Hall (Thayer and Page, managers): George Miln in Hamlet March 31, to a small house. Gave good satisfaction. With one or two exceptions, his support was good. Arthur Rehan's A Night Off 23d; Salsbury Troubadours 16th; Billy Kersands 23d; Adelaide Moore 28th.

Fentos Hall (D. W. Stewart, manager): Metropolitan Comedy co. played to crowded houses (ten and twenty cents) week of 29th.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Wilber's Dramatic co. presented Fanchon, Favette (Esmeralda), East Lynne, Green Lanes of England (Hazel Kirke), Galley Slave and The Danites. Since Monday night the house has been too small to hold the crowds, people and good money having been turned away nightly. This co. gives a good entertainment considering the prices, ten and twenty cents, and with one or two exceptions all are painstaking people; but one thing some of the male members seem to forget, and that is that polite society demands that a gentleman should always appear with his boots polished. Then dressing is good. We have seen several of this class of dramatic cos. in this city lately, but Mr. Wilber carries off the plum.

Couplets: O. F. Anderson, the pianist of the Wilber co., and Maude Melville, playing leading comedy, were united in marriage at the Commercial Hotel last Thursday evening after the performance. Besides all the members of the co., some six or eight reporters and correspondents were present. As an evidence of the esteem that Mr. Wilber entertains for the newly married couple, he tendered them a banquet immediately after the ceremony. Some twenty-five or thirty covers were laid. Among the guests I noticed Messrs Wickham and Pottle, of Mr. Wilber's Lyceum co., now playing at Bay City.—H. S. Sanford, with Maggie Mitchell, billed our town Wednesday.—Revell's Specialty co., booked here for 2d, failed to get here. So did Charles A. Gardner's Karl co. 29th.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): Streets of New York, March 27, to a small house. Haverly's Minstrels, 2d: standing-room only. Performance pleased all.

GRAND RAPIDS.

The Press Club entertainment, given at Powers' on March 29, introduced our young townsman, John D. McIntyre, who thoroughly surprised his friends with his clever mimicry. John's highest ambition now is to play Ko-Ko, and we shall probably ere long be tortured by an amateur Mikado co. Maggie Mitchell gave Maggie the Midget, 3d, at Powers' to a good paying house. There is nothing new to add to what has been said of her for the past thirty or forty years. Salsbury's Troubadours, 9th and 10th.

LANSING.

Buck's Opera House (M. J. Buck, manager): March 30, George C. Miln in Hamlet to a light house. The Fool's Revenge was announced, but owing to the severe illness of Frances Field, one of the members of the co., who was left in Charlotte (Miss Field's illness was in the direction of New York), Hamlet was substituted.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Return engagement of Evans and Hoey in A Parlor Match, March 29, 30, 31, and matinee, drew good houses. Evans and Hoey are a very droll couple, and kept the audience convulsed throughout the performance. Some new features are introduced to advantage. The French Twin Sisters dance gracefully and play their parts well, especially Miss Minnie as Innocent Kidd. Daniel Hart and Frank Campbell do good work. Salvini, 1st, 2d, 3d and matinee, presented The Gladiator, The Outlaw, Othello and Romeo and Juliet to good houses at advanced prices. The reception tendered this gifted actor was complimentary and enthusiastic. Repeated calls before the curtain. Viola Allen, a clever and very pleasing young actress, admirably sustained her roles, and met with favor. Mrs. Augusta Foster, a sterling good actress, ever trustworthy and conscientious in her work, is an old favorite with the St. Paul public and met with a warm welcome. Alexander Salvini finely sustained his roles, promising a future. He is rapidly coming to the front. John Lane, an old-time favorite, ever welcome, played his role exceedingly well.

Olympic Theatre: Attraction week of 29th, Four Tourists' Novelty co. Good performance to good houses. Week of 5th, May Fisk's Blondes.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Salvini began a three nights' engagement March 29, appearing as Conrad, in The Outlaw, and as Othello. On the last night Romeo and Juliet was put on with Alexander Salvini and Viola Allen in the leading roles. The houses which greeted the great Italian were large, but the speculators bought up large numbers of tickets, and as there was a small house to see The Outlaw, they sacrificed them on the Othello performance. Evans and Hoey's Parlor Match co., 1st, opened a very successful engagement, playing that laughable comedy to the great satisfaction of crowded houses.

Tid-Bits: The *Tribune* of April 1, perpetrated a most cruel and uncalled for joke in getting up a fiction about a fatal accident at the Grand the night before, in which Tybalt was actually slain by his antagonist's rapier. J. M. Colville, who plays Tybalt, was called Herville, but it is not impossible that with even that change the item may be widely copied and do Mr. Colville much harm, besides causing his friends in the East a great deal of disquiet. I trust that this note may counteract some of its probable mischievous influences.—The Dime Museum still keeps up its wonderful run of patronage and doubtless pays as much on the investment as any amusement interest in the city.—Messrs. Sackett and Wiggins, proprietors of the Museum, promise a new theatre within a short time, in which good plays may be seen at low prices. Within a few weeks we have had prices raised on the Ideals, Mapleson, Mary Anderson and Salvini.

WINONA.

Philharmonic Hall (W. E. Roberts, manager). March 31, Rentfrow's Pathfinders gave a rather slim entertainment to a good house. The selections by their orchestra were by far the best part of the programme. The Strakosch Opera co. appeared in Martha, 1st, to a full house. They intended giving Faust, but owing to the illness of their musical director changed to Martha. Splendid satisfaction.

Item: Francisco Rosa, director of the Strakosch Opera co., remains at the hotel suffering from a serious attack of congestion of the lungs.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): March 26 and 27, Patti Rosa in two of Lotta's plays, Zip and Bob. Business medium. Star and co. capable of work assigned them. Patti Rosa is a very charming little actress, but it will be very hard to convince the public that she is the equal of Lotta. Constant comparison with Lotta must be annoying, to say the least. She would do much better to get a new piece and stand on her own merits; and she has sufficient merits to afford a substantial foothold. We had a very appetizing dish set before us 30th and 31st in the shape of J. H. Polk and his Mixed Pickles. Pyke's Opera co. 9th and 10th; Bunch of Keys, 14th; Annie Pixley, 24th; Strakosh, 26th; Tony Denier's H. D. co. 27th.

Item: The new lodge of Elks is progressing finely. Several new members are initiated at each communication.

KANSAS CITY.

Coote's Opera House (M. H. Hudson, manager): Sanger's Bunch of Keys co. 8th, 9th, 10th. Polk's Mixed Pickles 1st, 2d, 3d, to fair business.

Gillis Opera House (Corydon F. Craig, manager): McNish, Johnson and Slavin's Minstrels 8th, 9th, 10th. Last week the Pyke Opera co. attempted to put on The Beggar Student. They "done" the opera, but failed to draw. Their baggage was attached, and they played to about a $25 or $30 house 2d. It is quite probable that the co. will go to pieces.

Kansas City Museum: Attractions in lecture hall—Major Littlefinger and wife, Miss Scumlock fat lady; Starrett, the man with the fish-skin; F. deBurgh, tattooed man; Zereyttu, Circassian; Prof. J. W. Cook, Charles Geyer, man serpent. Theatorium—The Governor. It has taken so well that it will probably run another week. Business fair.

Walnut Street Theatre: Arrivals—Barrett Brothers, Billy Allen, Kate Zanfretta.

Coliseum Theatre: Arrivals—Bannon and Williams, Shannon and Haney, Hassell and Queen, the Thompson Sisters. Business good.

Obituary: An old-time actor, W. H. Smith, who has for some been connected with the Museum stock co., died 1st. He was quite popular with theatre-goers. His funeral was largely attended.

NEBRASKA.

FREMONT.

Shedd's Opera House (Charles Marr, manager): Firmin-Jack Comedy co. played a week's engagement from March 20 to 27 to light business.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): Nothing since Mary Anderson till last night (1st) when the Boston Ideals began an engagement of three nights and matinee. The house was crowded and the performance was worthy of the patronage. Shadows of a Great City 9th and 10th. Bunch of Keys 16th and 17th. Annie Pixley 20th, 30th and 31st. Strakosch Opera co. 30th and May 1.

NEW HAMPSHIRE.

DOVER.

City Opera House: Week of March 29, Ullie Akerstrom in Camille, Leah, Pearl of Savoy, Fanchon, East Lynne and Hidden Hand. Business very large. Receipts for week, $1,600, at low prices. Coming attractions, Fowler and Warmington, 5th, Whitmore and Clark's Minstrels 8th.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Frederick Warde opened a three nights' engagement 1st in Virginius to a good house. Mr. Warde's presentation of the Roman father was a masterly one, and in certain scenes fairly electrified the audience. The support was only fair, with the exception of S. C. Du Bois and Mittens Willett, who rendered the star good assistance. Virginius was repeated 2d; Ingomar, matinee, and Damon and Pythias evening of 2d, to excellent houses. Mr. Warde's ability as a personator of heroic tragedy is indisputable, but he lacks a suitable leading man, Mr. Kellard being awkward and amateurish. Henry Aveling, who has hitherto held that position, separated from the co. in Troy last week. The White Slave, with an excellent cast, opened to a good attendance 5th. The co. is the same that visited us before and was thoroughly appreciated. Louise Balfe in Dagmar, 8th, 9th, 10th, to be followed for three nights by Tony Hart's Toy Pistol. Then comes Aimee.

Items: The White Slave co. closes next week.—Siberia, I understand, is closed.—Frederick Warde will remain on the road as long as it is profitable—perhaps six weeks more.—Gaspard Maeder's scenery is quite a feature in The White Slave.

NEWARK.

Grand Opera House (Leonard Gray, manager): Professor Wilson's Equine School opened a week's engagement to a light house. Bad weather. There are seventeen horses and a mule in the School, all of which display a marvellous amount of intelligence. The mule Denver is a wonder, and does everything but speak. The show is a very good one, and is likely to do good business. Next week Aimee appears for three nights, and May Blossom for the rest of the week. The Fifth Avenue Mikado will play for three nights 22d, 23d and 24th, with complete cast and scenery.

Newark Opera House (Fred. Waldmann, manager): Pat Rooney's New York Star comb began the week to a packed house. The show is not strong. Next week Billy Barry appears in Irish Aristocracy.

Library Hall: The powerful drama of Lucky Rancho played an extra night on Monday for a charity. Business was very poor.

Items: Harry Miner is pushing along very fast with the building of his new theatre. The walls will soon begin to rise above the ground, and it seems that the opening will be on Sept. 6.

ORANGE.

Music Hall (G. P. Kingsley, manager): Rafael Joseffy's pianoforte recital, assisted by Mme. Furst-Madi, attracted a small but appreciative audience March 31. The concert was worthy of better patronage. A Rag Baby, 1st, to fair-sized audience. Frank Daniels as Old Sport was the life of the performance. He was well supported. Neil Burgess in Widow Bedott, 10th.

PATERSON.

Paterson Opera House (H. C. Stone, manager): Frank Mayo as Nordeck, 1st; return engagement; house crowded. Rag Baby, 2d and 3d. Frank Daniels as Old Sport convulsed the packed houses.

People's Theatre: Jennie Calef as Little Barefoot, Little Muffets and Fanchon week of 29th. Cut prices.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): Denman Thompson as Uncle Josh appeared to a $300 house March 30, although the week here was very stormy. Creesen's Banker's Daughter co. 12th. Templeton's Mikado co. 26th. Modjeska 29th.

TRENTON.

Taylor Opera House (John Taylor, manager): Denman Thompson's Joshua Whitcomb was played to a large and delighted audience March 29. The support was excellent. The Griffith Dramatic co. presented Ingomar Thursday night to a fair house. On Friday evening My Awful Dad was played to a packed house. The Stranger, at the matinee, did fairly well. Another large audience attended A Celebrated Case Saturday night. Draper's Uncle Tom 9th; Rag Baby 14th; White Slave 16th and 17th; Tin Soldier 24th; Mme. Modjeska 27th; Joseph Jefferson, May 14-16.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): A new play and a new star, Frederic Bryton in Forgiven, were seen at this house during the first half of last week. The receipts for the engagement were of fair proportions, and the play went well with the public. Bryton as the Jack o' Diamonds gave a picturesque and interesting portrayal of the gambler hero. Harry Harwood as Denver Dan was a decided feature of the performances, and the Willard Graham of Geoffrey Hawley was a careful and meritorious piece of work. Ethel Brandon, while hardly powerful enough for the [illegible] scenes, was generally acceptable, and in the [illegible] was charming. The entire cast was worthy of [illegible] the usual words of commendation, for there was [illegible] poorly portrayed character in the play. Carrie [illegible] as Jack-in-the-Box, made her *entree* on Thursday evening and was received by a large audience that was quite well pleased with the performance, and with Miss [illegible] in particular. There can be no question of her ability in picturing male juvenile characters. She plays cleverly, dances admirably and is thoroughly alert and lively in everything she does. The play as a play was not very well received, but as affording good opportunities for the star it serves its purpose fairly well. On Thursday and Friday of this week Fanny Davenport will be seen in Fedora.

Museum (Jacobs and Proctor, managers): A Happy Woman, with James M. Hardie and Sam van Loan, did a good business last week. The current week will be provided for by the new Rentz-Santley co.

Central Theatre: May Adams' Burlesque co. announced for the week.

BUFFALO.

Academy of Music (Meech Brothers, managers): Haverly's Minstrels played a return engagement March 29, 30, 31. Business was not as large as usual. Mr. Jones filled out the week giving The Two Gentlemen of Verona, Camille, Odette and Donna Diana. The audience were of fair size.

Court Street Theatre (H. R. Jacobs, manager): The second week of the Wilbur Opera co. drew comfortable lighter audiences, though they were of good size. The Romany Rye this week.

The Adelphi (T. E. Southaker, manager): The American Four co. presented an excellent variety bill last week. Full houses. Lillie Hall's Adventure Rose co. this week.

Item: The Museum had Peck's Bad Boy for an attraction. The co. drew about all the Hall would hold at both afternoon and evening performances. Economy this week.

TROY.

Rand's Opera House: Frederick Warde deserved better business than he drew March 29, 31. The same may be said of Catherine Lewis and her excellent co. Fair audiences 1st, 2d, 3d. D'Oyly Carte Opera co. under management of John Stetson, 7th, 8th.

Griswold Opera House (Jacobs and Proctors): Maggie Leading Star Specialty co. week. Miss Bishop and Mr. Scott deserving of good business. All-Star Specialty co. opens next week.

Grand Central Theatre: The Gilmore and Leavitt companies are announced for current week.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The All-Star Specialty co. did a splendid business last week. This week Edwin Arden's Rag Baby co. Rentz-Santley Minstrels.

Grand Opera House (F. H. Lehman, manager): Adelaide Moore appeared to small audiences 29th, 30th, 31st. Miss Moore's representation of Lady Macbeth is in many respects novel, yet is strong. As an actress she appeared to fine advantage. Monday night the house was packed, scarcely a seat being unoccupied. The Lehmann-Mackaye co. 2d. Locke Richard co. 3d, 4th, 5th. Lightfoot engagement 7th. Locke Richard co. 10th.

Casino: Mullen and Hoppe's co. did fairly fine business. This week Le Claire and Russell's co. week.

Items: Rochester Lodge of Elks intends to run Annex to-day Friday afternoon 9th.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Janish, in the title role of Andrew, to large and delighted audiences March 31. Support very good. Business satisfactory. Fun on the Bristol 2d. Business fair. Hennessy Comedy co. 8th and 9th.

POUGHKEEPSIE.

Collingwood Opera House (H. R. Jacobs, manager): Young Mrs. Winthrop, to a good business and satisfaction.

BINGHAMTON.

Opera House (J. F. E. Clark, manager): A benefit was given to a good house March 31. Mendelssohn Glee Club gave two concerts to fair houses. Excellent combination.

AMSTERDAM.

Opera House (A. T. Hall, manager): Terry the Fun co. came 26th. Show poor. Business very slim. F. C. Bangs 27th, 28th, 29th.

Fuller Opera House (H. R. Jacobs, manager): Tucker saw the curtain last week. Business fair. Benefit occasion given her. Business medium. Shadows of a Great City co. 9th; Salsbury's Troubadours 10th. Business and Cupid, 11th.

WATERTOWN.

City Opera House (H. R. Jacobs, manager): Barnes gave a reading to a full house March 29. She was assisted by home talent. The reading was a success. Fair house 30th. Frank Daniels as Old Sport 31st. Business fair. Shiloh, with E. S. Willard, 1st, to fair house. Rag Baby co. 2d, 3d. Mamie Gilroy 6th, 7th.

AUBURN.

Academy of Music (E. J. Jones, manager): Rag Baby did a good business 1st, 2d, 3d. Fair show. Pleased the house. Paddy Rose to a full house 7th. Business satisfactorily good. Performance to a crowded house 8th. Mamie Gilroy pleased a good house 9th. Business fair. Locke Richard co. 10th. Business satisfactory. Performance pleased. All-Star Specialty co. opens next week.

Grand Central Theatre: The Gilmore and Leavitt companies are announced for current week.

ROCHESTER.

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE . . EDITOR

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NEW YORK. - - APRIL 10, 1886.

MIRROR LETTER-LIST.

Allen, Miss O.
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Allen, Harry
Aldridge, Bristow
Allen, Leslie
Athlan, Bella
Beaudoin, Ethel
Belgarde, Adele
Blakely, T. W. H.
Bohnenberg, Herman
Bunnell, Ed. A.
Bradley, Walter G.
Bissell, May
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Beck, Frederick
Belding, William M.
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Crocker, Merril
Cone, Spencer
Cohen, Jerry
Clayton, Estelle
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Clifton, Harry D.
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Farrell, Owen
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Marlow, Edna
Mitchell, Miss F.
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Rich, Harry W.
Stevens, Minnie
Stewart, Herbert (2)
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Smith, H. W.
Seabrooke, Edward (2)
Surridge, J. H.
Stuart, May
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Smith, C.
Starr, Geo. O.
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Temple, E. P.
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Vinton, Horace
Vincent, Mrs. M. A.
Verner, Chas. E.
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Waldron, H. D.
World Co. Mgr.
Welby, Bertha (2)
Walsh, Mrs. J. D.
Young, Bisg S.

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

Long Runs.

This season has been the most remarkable in the annals of our stage for the number and length of the "runs" achieved by pieces that have hit the popular fancy. In two or three cases these extended theatrical careers have been genuinely prosperous, a good average attendance having brought sufficient profit to warrant the entertainments being kept on. But in other instances the outward show of success has been fictitious, a pretense resorted to in accordance with the old managerial idea that a play can be forced, willy-nilly, down the public's obstinately reluctant throat. The engineering of the daily press is brought into service to assist in bringing about this hoped-for result, and the dramatic columns teem with enthusiastically worded squibs setting forth the tremendous nature of the patronage such-and-such an attraction is enjoying. In reality the receipts have been beggarly, and the audiences are eked out with deadheads gathered from the highways and byways of the city. Of course this sham does not deceive the paying public. But it has its effect as an advertisement out-of-town, and when that territory is traversed, ephemeral success is encountered. But the bottom soon falls out, and the long-run boom proves to be a deception and a snare for the promoters thereof. An indication that even generally profitable runs are not supported by New Yorkers, is found in the fact that [illegible] a certain period is elapsed the managers are obliged to rely almost entirely upon the uncertain floating population for patronage, their theatres becoming for the nonce the rendezvous of out-of-town people. Altogether, the season's experience teaches that a run is not always the halcyon thing that the managerial imagination used to paint it, and that so far as the public is concerned, the custom restricts the amusement field and limits its variety.

Mutual Friends.

The relations of venders and purchasers, in the ordinary course, are mainly founded on trade considerations. Commercial selfishness dominates pretty much all vocations. To this condition it may not have occurred to many readers that the theatre presents almost the sole exception. While the trader in calicoes or horses chaffers on the price and gets all he can, the visitor to the play-house accepts whatever is offered to him generally in good humor.

The law that governs the two proceedings varies—in the one case it is mere mercenary traffic: in the other the money-spender enters the domain of art and lays off his trader's business sack at the door. This principle of dealing indicates and promotes a friendly sympathy, and assures for the actor a kind of consideration not extended to the shopkeeper.

The privilege of the actor transcends that of the author with his reader, for the author is remote and unseen, while the actor is present and visible, and has an opportunity to employ his entire personal magnetism in heightening and enhancing his client's interest, followed not rarely by profound admiration and affection for him as a man who shows himself to be of great personal as well as professional worth.

The great element of reciprocity is always present at the performance of a play. It is give and take throughout the whole session in orchestra chairs, parquet seats or reserved boxes. The performer perhaps rarely considers how much in the way of friendly appreciation and approval he is deriving from the auditor. So much the more is the actor bound to bear in mind that he is in the hands of friends, and to have his judgment from a jury at all times well disposed toward him.

Even more than the learned divine does the personator of the stage claim a personal hold; the one labors to an end, we might say, of his own, surely a noble purpose, while the other, it is obvious, gives all the energy and geniality of his nature to amuse and entertain his listeners. Is there not a powerful incentive in this view of the reciprocal relations of actor and audience which should humanize and ennoble the two contributors to a result so agreeable?

Up-Town and Down-Town.

Time was, and not very long ago, when the question of up-town and down-town was a very serious one to managers of theatres. Beginning at the old Park Theatre, opposite the City Hall, a gradual creep up Broadway took place, first to Chambers street by Burton, and to Broadway and Anthony—now Worth street—by Marshall; then to Broome street and Broadway by Brougham, and afterward Wallack, and so on, ever getting higher and higher, as the wealth and fashion of the city moved up from "above Bleecker." In those days locomotion was difficult. There were no street cars, no elevated roads. Lumbering stages were the only means of transit, and so theatres had to follow their patrons or go without.

Now all is different. New York is gridironed with rails, and these "gondolas of the streets," as Disraeli called hansom cabs, are as numerous in New York almost as in London. One can get to anywhere from anywhere with comfort and dispatch, and at a fair cost. Therefore the question of up-town and down-town has lost its significance as regards theatres. We verily believe that if an attractive play were being presented at the Battery people would flock to see it, while, as we all know, a stupid piece will empty the choicest theatres on upper Broadway. The receipts at Niblo's are double what they used to be before the Broadway cars began to run, and a well-known manager has taken the old church on Eighth street with the intention of refitting it and starting a theatre there. We are rapidly getting into the same way as Londoners do without half our facilities for getting about. They will flock to a theatre five miles away if the attraction be potent enough. Drury Lane or Sloane street is all one to them—Hoxton, Hounsditch, Pall Mall or Haymarket. The cabs roll up, the underground railway gives up its buried hosts, and the omnibus discharges its cramped occupants all the same.

So, in a great measure, is it with us now. People said that when The Mikado migrated to the Standard business would fall off; but it didn't. People averred lustily that a comic opera wouldn't do at the Union Square; but it did—*teste* Pepita. People swore that nobody would go to the Fourteenth Street Theatre; but they did—to see Evangeline. People may say what they like, basing their prognostics on a bygone state of things, as usual, but the fact remains that the public can go anywhere now without inconvenience, and will go wherever there is something to be seen or heard that is worthy. There is, in things theatrical, no more up-town or down-town.

Nothing to do With the Case.

Mr. J. M. Hill is an astute as well as an adroit manager. His advertising methods are ingenious and original, and they are free from wind and buncombe. Nevertheless, it has been rumored about town for several days—and the story has found many believers—that Mr. Hill invented the account of the domestic infelicities concerning a composer and prima donna in his employ, caused it to be published in several newspapers, and is now contentedly reaping the benefits of his advertising scheme in the form of increased attendance at the Union Square Theatre. Of course this origin is purely imaginary—one of those pieces of idle and mischievous gossip which are constantly floating to the surface of the dramatic pool. At the inception of the difficulty which has led to the dragging of another demeaning professional scandal into publicity by the ever-ready scullions of the daily press, Mr. Hill was in Chicago, and except for a brief visit to the city after the publications in question, he has since been most of the time in other places. He must be acquitted of the baseless charge. And at the same time we admire his good sense in turning tail and leaving the prima donna and composer to settle the matter in their own way without his aid or interference. Here is surely a case where discretion is proved the better part of valor.

Tribute of Authors.

There was an old-time axiom which asserted that publishers drank their wine out of authors' skulls. This is an advanced and æsthetic age, and when a famous actress retires from her seaside villa the manufacturer of dime novels puts in appearance and shows the proper use to make at the present day of scribblers' sconces. He is protected from the impecunious world by a fence which costs $10,000, nominally built of brick, but in real substance and cement it incorporates the brains of many melodramatic novelties. The aspiring publishers will walk over paths of asphalt extracted from the cerebral resources of male and female contributors. Haughty indeed must be his march when he finds himself trampling under foot the very bones and viscera of heaven-forsaken novel writers.

In fact, all the popular authors of the age have contributed freely, but we cannot say cheerfully, to place the dime book man in a palace every stone and timber of which has been dug out of the brains of unrecognized authors, and have been levied upon as estrays and contrabands. As the world and the law goes, what is to hinder?

There are the books lying loose around, printing paper to be had in any quantity, ink and presses *galore*—but these are truly merely mechanical agencies. The soul of the enterprise dwells in foreign lands, in what circumstances we know not; the body disports in a palatial villa by the healthy seaside (on this side), with a good fund of ready cash besides on hand no doubt.

Origin of a Phrase.

We have had our sympathies greatly moved by a class of word-hunters who, with distracted air and locks flying, hurry to and fro in every direction in quest of the origin of some popular phrase which has sprung suddenly into use. Horse, foot and dragoons they hurry forth and harry dictionaries, sanctums and bibliophiles, and too often in vain. We have for some time watched with interest these beagles on the run to find the squatting-place of the lately popular phrase to "paint the town red."

Many of these phrase-hunters are actors, and it is to their relief we come, and we point them to lines to be found Sc. 2, Act II., of Macbeth, when the murder of Duncan has been done. It is Macbeth who says:

> Will all great Neptune's ocean wash this blood
> Clean from my hand? No; this my hand will rather
> The multitudinous seas incarnadine,
> Making the green one red.

Pertinent to the same subject, though rather on the ludicrous side, is a Paris chronicler saying of Sarah Bernhardt, apropos of her impersonation of Ophelia: "Mme. Sarah did wrong to put so much vermilion on her face. In the drowning scene she seemed quite to color the water." It is very natural that red should be so freely employed as an emblematic color. It is the tint of the blood which a distinguished medicinal proprietary for so many years advertised as the life. It is not only the life, but when it flows on the battlefield as the current of bravery, it may be will so often referred to by the heroes and combatants of our saloons and fighting crowds.

Personal.

BOOTH.—This is a portrait of Agnes Booth (Mrs. John Schoeffel), one of our most gifted and versatile artistes. She has left many fine performances lingering in the memory of our playgoers, and in such roles as Mrs. Dick in Young Mrs. Winthrop, Belinda in Engaged, and Mrs. Brownlee in Old Love Letters, she is unrivalled. Mrs. Schoeffel is justly distinguished for the taste and beauty of her stage toilettes.

FIELD.—Frances Field has arrived in town, having left George C. Miln's company.

ELLSLER.—Effie Ellsler arrived in town on Monday and is at the Sturtevant House.

CASTLETON.—Kate Castleton is ill. She was unable to open in Washington on Monday night.

ANDERSON.—Mary Anderson had an enthusiastic reception in San Francisco on Monday night.

—Easter week, the best paying of the season, is open at the Academy of Music, Montreal.

BARRETT.—Lawrence Barrett refused to play on Sunday night in New Orleans, and the theatre was closed.

SPENCER.—Lillian Spencer's business in the surrounding towns of Pittsburg last week was very encouraging.

JUDIC.—Mme. Judic will appear for the last time in America at the Sunday evening Casino concert on April 18.

LEWIS.—Jeffreys Lewis is shortly to open in San Francisco with the Rankin company in one of Sardou's plays.

STUART.—Maude Stuart, late of Bartley Campbell's companies, died suddenly in this city on Monday morning.

ROGERS.—Katherine Rogers closes a season of thirty-one weeks on April 10. She will open a Summer season early in May.

DAUVRAY.—On our title-page this week appears a picture of Helen Dauvray as she is seen in One of Our Girls.

STORY.—Annie Story will give a select reading on Monday evening next at the residence of Mrs. Munger, 24 West Twenty-sixth street.

CHEATHAM.—Kitty Cheatham has been engaged by Manager McCaull for next season, and will appear in comic opera.

ELLSLER.—Manager John A. Ellsler is ill at his home in Cleveland. He is said to be much enfeebled and unable to leave his rooms.

MESTAYER.—W. A. Mestayer, who has not been in the best of health for some time, will this Summer visit some of the German spas.

CLIEFDEN.—Emma Cliefden is in the city finishing her musical studies preparatory to starring next season in Soldiers and Petticoats.

COWELL.—Sydney Cowell will be in Mrs. John Drew's support on the latter's starring tour, which opens in Richmond, Va., on April 26.

HANLON.—George and Frederick Hanlon are ill and unable to leave California. They are at Sacramento and Los Angeles, respectively.

JANISH.—Mme. Janish closed in Baltimore on Saturday. She begins a supplementary season at the Boston Museum on Easter Monday.

FEDERICI.—The friends of F. Federici will rally in strength at his benefit, which comes off on Sunday night. A strong bill has been arranged.

TEARLE.—Osmond Tearle's plans are at last completed. He will star in Man to Man throughout the country next season under Al. Hayman's management.

RUSSELL.—Susie Russell, recently with the Wages of Sin company, has returned to the city. She is at liberty for engagements in New York and its vicinity.

WELBY.—Bertha Welby paid a flying visit to the city yesterday, and last night returned to the bedside of her dying father in Rochester, where she will remain until the end.

SMITH.—Mark Smith goes to the Casino next season. He is at present singing in Don Cæsar in Philadelphia, but will shortly go to Chicago to appear in The Mikado.

DOLARO.—A benefit is shortly to be given to Mme. Dolaro, who is still ill, by several English artists. The performance will take place at Wallack's or the Madison Square.

SANDERSON.—Harry Sanderson's benefit takes place this (Thursday) afternoon. The bill comprising volunteers in all departments of the amusement field, is very tempting.

PUTNAM.—Katie Putnam is very well pleased with the reception of her new play, Erma the Elf, which was first produced, in St. Louis, two weeks ago, and will make it a feature of her repertoire. The play, which is by the well-known young dramatist, C. T. Dazey, gives Miss Putnam's protean abilities ample scope.

DIXEY.—A banquet will be given Henry E. Dixey next Thursday afternoon at 4 o'clock at Delmonico's. Tickets have been placed at $20, and already quite a number have been taken.

HALL.—There is no truth in the report that Pauline Hall is to go with Dixey's company to England to appear in Adonis. The lady has signed to remain at the Casino for one year from May 1.

REED.—On April 26, in San Francisco, Charley Reed, the famous minstrel, makes his bow as a white-face comedian, appearing in The Field of the Cloth of Gold at the California Theatre.

HOWARD.—Joseph Howard will deliver his lecture on the people he has met, at Wallack's Theatre on the first Sunday in May, for the benefit of the burial plot fund of the New York Press Club.

POST.—Lilly Post has rejoined McCaull's operatic forces, opening as Yum-Yum in The Mikado at Buffalo on Monday night. It had been announced that through illness she would not reappear this season.

ROACH.—Mr. M. C. Roach has been appointed General Eastern Passenger Agent of the New Lork Central, with headquarters at 413 Broadway. Mr. Roach succeeds C. F. Doane, who has resigned.

HART.—On Monday night Tony Hart played The Toy Pistol at the Brooklyn Theatre to more money than was ever in the house under Mr. Miner's management, except during Mary Anderson's engagement.

MORDAUNT.—Fred. S. Mordaunt, manager of the Juvenile Mikado, company was married to Marion Fleming last week in Chicago. Miss Fleming has been George S. Knight's soubrette for the past three seasons.

SANSON.—Bessie Sanson, the soubrette, left for Europe on Saturday on the *Aurania*. She will return to this country in time to fill an engagement in Frank Daniels' Rag Baby company, for which she has been secured for next season.

MARSHALL.—Albertina Marshall has been engaged to play Miss Pringle in the Madison Square Rajah company. It was while manager of this company that Edward Marshall, the lady's husband, met with his death two years ago.

WILDER.—Marshall P. Wilder's testimonial at the Madison Square on April 15 is to introduce a very attractive array of artists. The house has already been nearly sold. The popular humorist certainly deserves the bumper he will assuredly get.

KIDDER.—Kathryn Kidder remains with Frank Mayo, playing Wanda in Nordeck, all this season. She has become so identified with the part that she may remain with Mr. Mayo next season. Miss Kidder will spend the Summer at her home in North Evanston, Ill.

YEAMANS.—Emily Yeamans' impersonation of the Hebrew clothing saleswoman in the Baxter street scene of Harrigan's Leather Patch at the Park Theatre, is a clever piece of acting. The probabilities are that Miss Yeamans, who has risen with rapidity in the company, will be seen to still better advantage in the future.

PRESCOTT.—Marie Prescott evidently keeps her word, no matter what the cost. She promised the Shakespeare Club of New Orleans to play Ophelia at its memorial performance of Hamlet on the 26th inst. Since then she has received an offer to join the star combination of Salvini and Booth for three weeks from April 26. She relinquished this flattering and profitable opportunity in order to fulfil her promise with the New Orleans Club. Miss Prescott left for Cincinnati on Tuesday.

HERNDON.—Agnes Herndon went to the Academy on Wednesday night of last week, and during her absence thieves entered and stole a lot of the actress' silver. The matter was reported to the police, but the goods have not yet been recovered. Some obscure scribbler has cast doubts upon the estimated value of the stolen things. Miss Herndon says she wishes they did not aggregate the loss of $2,000, but they do, unfortunately. Miss Herndon adds that the theft scheme of advertising is played out. She would not attempt it were she inclined to work the press. She is nothing if not original.

The Florences at Home.

W. J. Florence looked in the best of health when a MIRROR reporter greeted him in the lobby of the Fifth Avenue Hotel the other morning.

"I closed my season at Wheeling, W. Va., on Saturday night," he said in answer to the reporter's query, "and although financially it was not up to some of the tours I have made, still it was better than the last. This makes thirty weeks that I have played. I always begin late, and close early if I find it to my interest. Last year I played a season of twenty-five weeks, and the year before thirty-two. I always engage to play twenty, and then go on as long after that as I like. Thirty weeks, though, is enough for an old man to pull through, and I am completely worn out. I suffered a great deal during the Winter, especially up in Denver. My throat troubled me. Mrs. Florence is in excellent health. Travelling seems to agree with her, but at one time it looked very serious for me. Yet in spite of it all I never missed a night. Fact is that in all of my thirty years stage career I have never lost a night through an accident on rail or river. We played a return engagement in Chicago, and did big business in Boston and Washington. In Indiana and Ohio, though, the business was not so good. We did much better than the average travelling company, but not up to our standard. The principal pieces given were No Thoroughfare, Ticket-of-Leave Man and Dombey and Son, where we played long engagements, and The Mighty Dollar and Our Guv'nor in the one-night stands. We only had three or four weeks of the latter, though. There were no new plays presented, simply because we had nothing that satisfied us. The Cattle King, by Mrs. Allen, of St. Louis, was crisp and beautiful, but it lacked dramatic action and incident. It was played in St. Louis by amateurs, but I do not think it scored a success."

"What are your present intentions, Mr. Florence?"

"Well, as the salmon-fishing won't be ready until between the 5th and 15th of June, I shall take a rest until that time. I don't know whether I shall go to Europe between now and then or not. I suppose I'll go through my regular tour next season, though. As for new plays, they are placed before me in plenty, but I've yet to find something to suit me."

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

It is the fashion nowadays in reviving old comedies to put them through the cleansing process, that the language may contain naught which will offend refined palates and nice ears. A good many people were shocked by Lester Wallack on Monday night through a coarse line he spoke in the part of Marlow. It may have been in the original text, or it may have been a choice 'gag" handed down from the good old palmy days we hear so much about, for it is well known that this actor is fond of embellishing the old authors with these later growths. At all events, you will agree with me that it was not quite the proper thing for Wallack to say, in the scene where the bashful Charles and Miss Hardcastle have their first meeting, "Some people have virtue in their mouths, and other people have their bosoms in their mouths." But the majority of the audience laughed, and perhaps the speaker considered that a sufficient vindication of what some folks might call a piece of unmitigated vulgarity.

* * *

There are all sorts of reports being circulated respecting Lillian Russell's future movements. How easy is it for a public person to become an object of gaping curiosity by some other means than artistic achievement! According to one rumor, Miss Russell has been given two weeks' notice by Manager Hill; another has it that she will continue in Pepita just as if nothing had occurred to disturb the *entente cordiale* which ought to exist between singer and musical director, if not between man and wife; still another positively announces that she will go to England with the Dixey company to fill one of the parts in Adonis. Why all this bother I cannot perceive. Miss Russell's relation to the press and public is simply that of an operatic artiste If she fulfils her duties satisfactorily, there is nothing more to be said. Her domestic upheaval is—or should be—no more the concern of outsiders than the hour at which she breakfasts or the price she pays for her gloves.

* * *

One of the members of Salvini's company is J. M. Colville. He was exasperated by a Minneapolis paper which on All Fools' Day thought it was a good joke to print a lot of bogus news items, among others that the actor who played Tybalt at the Grand Opera House there the night before had been accidentally and fatally wounded; that his relatives and friends were apprised of his death and the remains would be shipped to New York that evening. Mr. Colville was the man who played Tybalt and the silly and idiotic "joke" caused him a good deal of anxiety and annoyance, for as the news spread his friends became alarmed and telegrams poured in from every quarter. The brilliant creature who invented the paragraph in question may be heard from some day as having danced a break-down on the lid of his grandmother's coffin, or some little thing like that.

* * *

Fred Marsden has a charming daughter. Her name is Blanche, and she doesn't propose that her father shall reap all the literary honors in the family. Miss Marsden has written a song called "Only the Echo," and Adrian I. Smith has set it to music. The piece will be published this week and Joe Murphy is to sing it in The Kerry Gow.

* * *

Mrs. Edith de Belleville (Maude Stuart), who died on Monday at the residence of her husband, in this city, was married secretly, for family reasons, before the couple went to San Francisco. Funeral services will take place to-day, and then the body, which has been embalmed, will be taken to Kansas City for interment, Fanny Bernard, the dead actress' sister, and Mr. De Belleville going with it. The husband is prostrated with grief.

Mr. Pastor's Coming Tour.

"In my opinion," said Harry Sanderson to a MIRROR reporter, "Tony Pastor has secured for his road season one of the strongest specialty companies ever gotten together. I don't say this because it is to my interest or because it is Mr. Pastor's company. I will leave it to any one who reads the list. A good variety company should include different classes of specialties, and we make up just such a company this year.

"In Mr. Tony Pastor, who heads the list, we have the vocalist. Then we have a new star. Nellie Farrell, a pretty little soubrette and singer, who makes her first appearance in this country at this theatre next Monday evening. Then follow the Dare Brothers, than whom there are no greater acrobats living; the Tissots, with their novel marionette entertainment; the three St. Felix Sisters in their clever sketch; John F. Byrnes and Miss Hellene; Harry Morris, the Dutch comedian; the Electric Three, Callan, Haley and Callan, whose negro act it would be hard to beat; Leopold and Bunnell, in their musical sketch; William E. Hines and Earle Remington. Then, to top it all, the laughable farce of The Dutch Actors, which achieved such an instantaneous success here, will be given as the afterpiece.

"Mr. Pastor is now getting the route in order. He will open with the company at his own theatre next Monday evening, following which he plays one week at the Howard Athenæum, Boston. I shall go out as manager of the show, while Charles T. Van Sicklen will act as advance agent."

Lotta's Season.

"This has been a somewhat remarkable season for Lotta," said her manager, George Zebold, to a MIRROR representative. "Except in one or two places, notably New Orleans, where everybody and everything did badly, we have done a good business all over the country. In fact this season compares more than favorably with any season Lotta has had in several years. The accession of James Mahoney has strengthened the company considerably, while Alonzo Hatch has also been found to be quite an acquisition.

"We have found Mlle. Nitouche to be the best paying play produced this season, although the new play of the repertoire, Larks, written especially for Lotta, also bids fair to be quite a success. It is full of fun and gives Lotta abundant opportunity to display her specialties and show her peculiar talents as a comedienne. We produce it here on Thursday and play it three nights; so you will be able to judge for yourself.

"Our season will close in Philadelphia on May 8, and then Lotta will most probably go to her new residence at Lake Kopako in New Jersey, about fifty miles from this city. Of course, if it is not finished in time she will remain here. Whether she will go to Europe at all this Summer I couldn't say. No plans have been entered upon for next season. Lotta is enjoying the very best of health."

The Actors' Fund.

Three applications for relief were favorably considered by the Executive Committee last week, and five are on file for their consideration to-day (Thursday).

The expenditures for relief last week were $263. There was one funeral.

J. H. McCabe, who has represented the Fund in San Francisco for the last two years, has tendered his resignation on account of ill health. The resignation was accepted, and a vote of thanks tendered him for his past services in the interest of the Fund.

Charles Fowler, Jr., of Galveston, Texas, has offered his services as representative of the Fund in that State. The offer was accepted with thanks.

Frank McDonald, M. D., of Pittsburg, Pa., and Hamilton E. Leach, M.D., of Washington, D. C., have been appointed physicians to the Fund in their respective cities.

An important monthly meeting of the Trustees takes place to-day (Thursday) at 2 P. M. President Palmer would like to see a full Board present. Reports from the committees on Benefits, Cemetery, Monumental Shaft and the Revision of the By-Laws will be considered. Arrangements for the annual meeting will also claim attention.

New members and annual dues paid in: Neil Grey, David P. Steele, May Steele, W. Edings, Joseph White, Florence Noble, Charles T. Parsloe, Edmund Rhind, James C. Dunn, Fred. Julian, Charles A. Wing, Robert O. Gilroy, George Heister, Ernest Sterling and William D. Chaplan.

TELEGRAPHIC NEWS.

Old Friends in the Quaker City.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, April 6.—Dion Boucicault's beautiful comedy, The Jilt, was presented at the Chestnut Street Opera House last night. Owing to a severe rain-storm the house was comparatively light. However, it comprised very many of the most intelligent and critical first-nighters, and the play achieved an immediate and pronounced success. Enthusiastic recalls followed each fall of the curtain, and at the end of the last act Mr. Boucicault was obliged to appear twice in response to the plaudits of his delighted audience, which vainly waited and called for a speech.

Lydia Thompson must have been very well satisfied with the exceedingly cordial reception accorded her at the Walnut Street Theatre last night. The audience, which was limited on account of the storm, made up in friendliness what it lacked in numbers, and showered applause with prodigality. It was a kindly welcome to an old friend.

James A. Herne's new drama, Minute Men, which was to have had its initial performance at the Chestnut Street Theatre last night, was withheld on account of the incompleteness of preparation. It will be produced to-night.

Three New Plays at the Hub.

[SPECIAL TO THE MIRROR.]

BOSTON, April 6.—At three of the theatres last night were given respectively a play for the first time on any stage, and all seemed to make a success—The Old Homestead by Den Thompson's company, at the Boston Theatre; Prince Karl, A. C. Gunter's latest, at the Boston Museum, and Arcadia, the new Gill-Braham burlesque, at the Bijou. The Mikado at the Globe, and Nanon at the Hollis Street, each began the second week to good houses. Ditto The Skating Rink at the Park. The Bandit King, with J. W. Wallick, at the Howard. The Agnes Wallace Villa combination at the Windsor.

Bartley Campbell was in the audience at the Boston Theatre last night to see The Old Homestead.

Turbulent Waters.

[SPECIAL TO THE MIRROR.]

LOUISVILLE, April 7.—The Rat-Catcher had a very large opening house at Macauley's. The Gold King, at the Grand; fair audience. Our Bachelors, at the Museum, to about half a house.

A wet, disagreeable night interfered with good business.

Rhea and company spent Sunday here en route to Paducah, having been out fifty hours from Knoxville, Tenn., on account of high water in that region.

The Smoky City.

[SPECIAL TO THE MIRROR.]

PITTSBURG, April 7.—Notwithstanding the very disagreeable weather which ushered in the week, our various places of amusement were well patronized on Monday evening. Robson and Crane, at the Opera House, with their monster attraction, The Comedy of Errors, had a very good house. The production throughout was received with marked favor, and the stars were required to bow their acknowledgments to numerous encores. Lillian Spencer, at Library Hall, drew a well-filled auditorium. In the character of Anselma Miss Spencer's emotional powers are taxed to the utmost. She was liberally applauded throughout the performance, and at the end of the fourth act was the recipient of a magnificent floral tribute. Her support was good throughout.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

NEWBURYPORT, MASS., April 7.—Ullie Akerstrom began a week's engagement (third this season) Monday night to large business despite a stormy night.

PROVIDENCE, April 7.—Frederick Warde opened for the week at the Providence Opera House Monday evening. Mr. Warde appeared in Virginius, with Charles Sutton (in place of Henry Aveling) and Mittens Willetts as support. Large audience for a stormy night. Hallen and Hart combination drew a big house at the Monday matinee at the Comique.

WASHINGTON, April 6.—Thatcher, Primrose and West's Minstrels drew packed house, Monday night, at the National. Kate Castleton was ill, and Albaugh's was closed. John Dillon drew best house of the season at Harris' Bijou. Herzog's packed to see Irish Aristocracy. Harry Fiske, of Albaugh's, left for New York Monday. James R. Craerin, chief usher at the National, was married Sunday to Miss Celia Cavanaugh, of Memphis.

BUFFALO, April 6.—The Romany Rye drew a crowded house at the Court Street Theatre last night. Esmeralda, at the Museum, had a good-sized audience. Lillie Clay's Adamless Eden company packed the Adelphi to the doors. At the Academy of Music the audience was a good one, McCaull's Opera company appearing in The Mikado. By long odds the best Mikado that has been seen here.

DETROIT, April 7.—Monday night's performance at Whitney's was the occasion of James H. Kelly's benefit, Frank Chanfrau in Kit being the attraction. The theatre was tested to its utmost capacity, and hundreds were obliged to take standing room or nothing, while many could not gain admittance at all.

Professional Doings.

—Maggie Mitchell closes season in this city on May 15.

—Mrs. John Burke (Lizzie Creese) is ill with pneumonia.

—Judic sails for France by the *Labrador* on April 21.

—Fred. Warde will close season in about three weeks.

—Billee Barlow goes with the Adonis company to Europe.

—Siberia will close season in Philadelphia on Saturday night.

—Carrie Daniels will return to this country late in the Summer.

—This season promises to be more severe on circuses than last.

—Percy J. Cooper, the tenor, is open for offers for the Summer.

—C. B. Bishop has rejoined Rankin's company in San Francisco.

—Mrs. Barney McAuley is arranging to sell all her late husband's plays.

—The Hanlons recently played two consecutive weeks in Los Angeles, Cal.

—Kate Allen and Fanny Stevens will join Fort's Opera company in Baltimore.

—Sam Charles and Anna M. Quinn are at liberty for character and dialect parts.

—John W. Albaugh, of Washington, has entirely recovered from his recent illness.

—J. O'Connor Roach has gone down to Old Point Comfort, Va., for his health.

—Harry Sinclair is in his second season with J. S. Murphy's Kerry Gow company.

—S. P. Coney goes abroad to secure novelties for the Howard Athenæum, Boston.

—The season of The Mikado at the Fifth Avenue Theatre will close on April 17.

—Paul Arthur, of the Tin Soldier company, which has closed for two weeks, is in town.

—Louise Lablache left McCaull's Opera company in Philadelphia on Saturday night.

—M. H. Rosenfeld has written a song, "The Clock on the Wall," for Lina Merville.

—John A. Mackay will alternate with Joseph Haworth the role of Cheviot Hill in Engaged.

—J. W. Hettinger leaves Louise Sylvester's Hot Time company at Rochester on Saturday next.

—Marie Bockel is rehearsing one of the principal characters in the opera of The Little Tycoon.

—The attaches of the Academy of Music are to have a benefit at that house early in May.

—Bartley Campbell is reported to be writing a new play dealing with New York life.

—Kate Forsythe rejoined John T. Raymond's company in Columbus, O. on Monday night.

—Grace Thorne has left Miner's Silver King company, in which she played the leading female role.

—Virginia Marlowe has been engaged for the part of Genevieve in C. L. Graves' Soldier's Trust company.

—Despite a storm, Margaret Mather played to a $600 house in New Britain, Conn., last Wednesday night.

—Sam Fort will open his season of burlesque at the Holliday Street Theatre, Baltimore, on May 5.

—Zelda Seguin and Vernona Jarbeau, of Duff's Mikado company, have just bloomed out in new costumes

—Ariel N. Barney will continue the management of the Rosina Vokes Comedy company next season.

—Jacob Tannenbaum and Harry Greenwall will visit the Metropolis shortly to fill up time for the Southern circuit.

—Fannie Forrester is making her mark in New England as the singing soubrette of the Kindergarden company.

—Sousa and Taber's new comic opera, The Queen of Hearts, will be produced in Washington on April 12, 13 and 14.

—A company in Texas is pirating Only a Woman's Heart, having no authority from C. R. Gardiner, the owner thereof.

—Negotiations are in progress by which McKee Rankin and his stock company will shortly tour East as far as Chicago.

—J. K. Emmet will be under his own management next season, assisted by his son, J. K. Emmet, Jr. He warns managers against imposition by parties claiming to act for him.

—Rachel Booth, the clever soubrette, will join Nat Goodwin's company some time this week, taking Daisy Murdoch's place.

—After Oliver Byron closes his season, J. P. Johnson, his manager, will engage a company and play Across the Continent.

—Charles L. Graves will once more tempt fortune with A Soldier's Trust. Lewis Mitchell and T. H. McGrath are among his support.

—Almee's season will not close until some time in June. She goes under new management next season, and will try some new plays.

—Milton Barlow, late with Rankin and Wilson, announces that he will shortly organize a minstrel troupe that will be wholly his own.

—Dion Boucicault will play a week of The Jilt at the Star Theatre, opening April 19. It had been intended to have the company lay off for a week.

—J. J. Wallace, George Osborne and George Staley, of Rankin's California stock company, have been engaged for Celia Alsberg's tour next season.

—Harry C. Clarke has recovered from a recent attack of pneumonia and has rejoined Maude Granger's company to play Cheviot Hill in Engaged.

—The young California actress, Celia Alsberg, will make a preliminary Spring tour, opening April 26 on the Coast and playing as far east as Omaha.

—Harry E. Sanford, Maggie Mitchell's business manager, is able to attend to business, although not entirely recovered from his recent serious illness.

—George C. Miln is making numerous changes in his company. In other words, several members have refused to accompany him too far from their homes.

—The In the Ranks company went to pieces in Reading, Pa., last week. Some of the members have reached town. Up to Sunday others had not been so fortunate.

—Henry French and Frank W. Sanger are negotiating with Frederic de Belleville to play the leading character in either Harbor Lights or Hoodman Blind next season.

—Walter Hampshire, the tenor, arrived from England last week. He is re-engaged for S. W. Fort's Summer season of opera at Baltimore and Washington.

—W. H. Crane was once an employé of Benson Sherwood. Now the tables are turned, and Sherwood is Crane's employé—and an invaluable one at that.

—W. C. Robyns has leased the Lewis Opera House at Des Moines, Ill., and will run it as a popular-price theatre. He wants a light opera company for the week of June 28.

—Lizzie Evans is the Fast Day attraction in Brockton, Mass., and in Portland, Me. Next Tuesday, 13th, Miss Evans will dedicate the new Gem Opera House in Westfield, Mass.

—Fred. H. Whipple is booking time for the Summer at his various houses in Findlay, Tiffin, Fremont and Norwalk, O. Manager Whipple's headquarters are in Toledo, O.

—The Dillon and Stedman Esmeralda company have obtained the right to play The Danites from Charles B. Palmer. They are presenting the piece this week in Baltimore.

—Henry E. Dixey has tendered a benefit to the Home for the Destitute Blind, and will give Adonis. The performance will take place next Tuesday afternoon at the Bijou Opera House.

—J. M. Hill has secured the entire Japanese Village which was seen at the Madison Square Garden last Winter, and will exhibit it at his Columbia Theatre, Chicago, throughout the Summer.

—Oliver W. Jenkins will play the part of Dr. Mulo Medicus in We, Us & Co. on the presentation of the play in Harlem next Monday night, Charles Hawkins taking a trip to Montreal.

—There is a strong probability that Stetson's big production of The Mikado, now being done in Boston, and in which there are 150 people, will be given in this city before the end of the season.

—It is stated on good authority that Bartley Campbell resumes the management of the Fourteenth Street Theatre when E. E. Price leaves it on May 1. Hot Water will be put on for a couple of weeks.

—The season at Library Hall, Pittsburg, will close the last week of the present month. The house will then be turned over to Moss. Chalet, the museum man, and will thereafter be known as Chalet's Bijou Theatre.

—Marius de Lazare has been engaged by Rudolph Aronson to translate Audran's latest opera, Serments d'Amour, into English. It will probably be given at the Casino after Erminie, which follows The Gypsy Baron.

—Edwin Thorne closed his season of The Black Flag at Pittsburg on Saturday night and arrived in the city on Tuesday. He has cancelled all his California time, and is at present making arrangements to appear in the city.

—On Saturday night Mapleson's Opera company closes a by no means brilliant season in San Francisco. A scandal connected with the engagement is that the Colonel is charged with giving worthless cheques for railroad fares.

—Mme. Augusta Neuville is on the road with her play, The Boy Tramp, in which herself and her son Augustin are starred. The play was a success at the National Theatre, New York, last week, and is now presented in one-night towns in Eastern Pennsylvania.

—H. A. Thomas and Sterling, the lithographers, will move to their new offices and studio, No. 7 East Nineteenth street, about the middle of this month. Their facilities will be four times greater than at their present establishment.

—Laura Clairon has been engaged to play the soubrette part in A Laboring Man, which will be produced next week in Philadelphia. If the piece is favorably received it will be played in other cities under the auspices of the Knights of Labor.

—The double souvenir for the 600th performance of Adonis at the Bijou Opera House next Thursday will consist of a new bust of Dixey and a beautiful portfolio, containing photographs and a record of the souvenirs that have gone before.

—Thomas Martin, the young comedian who made his first hit in The Queen's Lace Handkerchief at the Casino a couple of seasons ago, is making his mark in leading comedy roles with Adelaide Randall's (Bijou) Opera company in the South. His Ko-Ko is especially dwelt upon by the Southern press as a well-conceived and very amusing performance.

—Mr. George L. Cannon, the [illegible] the Fall River Line, announces that [illegible] trips will be resumed on the [illegible] ers leave this city at 5 P. M., [illegible] boat train leaves the Old Colony [illegible] ton, at 7 P. M. on Sundays.

—Robert McWade has not closed [illegible] son; the report to that effect was [illegible] Mr. McWade telegraphs that his [illegible] been continuous since last September, and [illegible] his time is fil'ed until June. No [illegible] have cancelled dates with him.

—The McCullough Monument Fund [illegible] ing very slow progress. The Philadelphia *Press* recently published interviews with well-known theatrical people, and nearly all gave reasons for deprecating the movement to erect a monument to the dead tragedian.

—Henry E. Dixey has been busy every morning the past week in rehearsing the company which is to accompany him to Boston with Adonis. New business and songs are to be introduced in the burlesque—something it is hoped will be more acceptable to the British palate.

—Manager P. Harris, of the mid-country chain of popular-price theatres, extending from Louisville to Washington, and including Cincinnati, Pittsburg and Baltimore, is actively engaged in booking for his five houses. Manager Harris makes his business headquarters in Baltimore.

—New England is overcrowded with [illegible] nations, and the low-price attractions [illegible] greatly injured the business of the [illegible] stands. Lent, too, and labor troubles have had their effect. Few of the regular companies are more than paying expenses, and many are not doing that.

—Matthew Daly, of the Four Dalys, [illegible] noted variety team, died last [illegible] pleuro-pneumonia, after an illness of [illegible] days. He was aged [illegible] been on the stage from [illegible] funeral took place from the [illegible] residence in Brooklyn last Sunday.

—On April 20, Lester and Williams [illegible] name their tour in A Parlor Match, [illegible] New London, Conn. The company [illegible] main intact, with the addition of [illegible] and Kitty Cheatham, late of the [illegible] company. The season of 1886-7 will [illegible] on Sept. 1 at Syracuse.

—The Academy of Music in [illegible] is to be again overhauled. The [illegible] pacity is already 2,000. One thousand [illegible] chairs are to be put in the [illegible] are a few open weeks in May. [illegible] The owner of the Academy, [illegible] will sell or lease the house on easy [illegible]

—John F. Donnelly, acting [illegible] Robert G. Morris, has [illegible] rights for the production of The [illegible] York for next season in S. R. [illegible] P. Soulier. They have also [illegible] Professor Brothers the [illegible] the production of the play of [illegible]

—H. S. Taylor is booking [illegible] Opera House at Scranton, [illegible] floor house with a seating [illegible] situated in the midst of a [illegible] which bids fair to be [illegible] from the Opera House and [illegible] attention to the needs of the [illegible] fession.

—Kate Forsythe will [illegible] drama entitled Hallie [illegible] Hooley's Theatre, Chicago, [illegible] ville has been engaged for [illegible] Lilla Vane has been engaged [illegible] part. After the production of [illegible] Chicago under the management [illegible] Russell, it will be taken to the [illegible] Boston, and later on [illegible] York.

—Last Saturday, at Scranton, [illegible] the curtain was being rung up [illegible] Fun on the Bristol, Miss [illegible] who plays the Widow O'Brien, [illegible] and intelligence of the death [illegible] fifteen-year-old daughter. [illegible] mother bravely went through [illegible] long to the audience as [illegible] The daughter was being [illegible] went.

—My Aunt Dad and A [illegible] be given at Wallack's next [illegible] for the last two weeks of the [illegible] tory to the production of Don Cæsar [illegible] by the McCaull Opera company on May [illegible] W. S. Gilbert's Palace of Truth and The Captain of the Watch will be given. On the [illegible] the company opens a four weeks' [illegible] the neighborhood of New York.

—Arthur Rehan is making extensive preparations for the production of Nancy & Co. The admirable comedy will be interpreted by a very strong company. The play will be presented with all the accessories of the original New York production, and nothing will be lacking to make it a go. Rose Coghlan will be Mr. Rehan's fourth annual tour of the United States and Canada, and the manner in which he presents refined comedy makes his organization more popular every year.

—George Fawcett Rowe has completed arrangements for the production of his new four-act drama, The Lily of Yedda, but owing to his desire that the first representation be as near perfect as possible, he has postponed its production at the Criterion Theatre, Brooklyn, to April 12. The following company will be seen in the play besides the author: Margaret Leighton, formerly of Wilson Barrett's company in England; Jane Stuart, Frederick Paulding, J. Arndt, Miss Sheridan, Miss Andrews, Harry Dalton and Alfred Follis.

—The benefit to be tendered to Harry Sanderson this (Thursday) afternoon promises to be one of the largest he has ever had. The programme is to include Lillian Russell, Jacques Kruger, Fred. Solomon, Elma Delaro, R. E. Graham, Messrs. Maffit, Bartholomew and Fraser, Jennie Yeamans, John Wild, Dan Collyer, Harry Fisher, A. C. Moreland, Lydia Yeamans, Ada Farwell, the Park Theatre company, Tim Murphy, Ottilie, Miss Granville, Homer and Lingard, Tony Pastor's company and Mlle. Ellie Stuart, French trapeze artiste—her first appearance in America.

—The business done at the Casino with The Gypsy Baron still continues large, and the chances now are that Erminie will not be put on until early in May. The cast of the new opera will include Pauline Hall, Marion Manola, Jennie Weathersby, Agnes Folsom, Victoria Schilling, Francis Wilson, W. S. [illegible] Harry Pepper, Carl Irving, Max [illegible] A. W. Maflin and Murry Woods. [illegible] Hoyt is painting the scenery. The [illegible] of the opera presents an [illegible] grand ball-room and the third a [illegible] apartments on all sides and a [illegible]

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Russell gave us a hearty laugh over his new piece March 29 and 30. He sang a number of new songs and was ably seconded by Frank Lawton as Danger. Houses good, considering very bad weather. Fanny Davenport as Fedora packed the house ad and 3d.

Peoples: Edwin Arden in Eagle's Nest has done well throughout the week.

DAYTON.

The Grand (Reist and Dickson, managers): The Abbott Opera co. drew large audiences March 31 and matinee. In the afternoon The Bohemian Girl, minus Abbott, was given. Nevertheless, Arline was more than acceptably taken by Laura Bellini, who, since her last appearance here, has improved wonderfully, and in addition to being a most beautiful woman and the possessor of a voice that is as melodious as it is powerful, is also an actress of rare ability. In the evening an audience that fairly tested the capacity of the theatre attended The Milado, and all were unanimous in proclaiming it the best that we have ever had. Zozo drew large audiences 1st, 2d, 3d and matinee, and gave the best of satisfaction. George H. Adams as Washington Knowall, a typical American, is right at home, and kept the audience in a perfect titter. His H. D. business is quite visible at all times, which fact makes it all the more agreeable. The scenery and transformations are by far the most gorgeous and magnificent ever staged in this city, and reflect great credit on the American artists, Henry E. and Arthur Hoyt.

NEWARK.

Music Hall (J. H. Miller, manager): The Rinehart Opera Comedy co. had a third engagement in our city last week. Little Red Riding-Hood and the siege of Vicksburg were presented. The co. lost none of the reputation they had gained here in former engagement, as was shown by the crowded houses nightly. I cheerfully endorse the praise given them in last week's Mirror by our brother correspondent in Zanesville, especially that referring to the beautiful staging of Goldie and Bertie Rinehart. These young ladies were the recipients of several beautiful floral offerings, which serve to show the manner in which they were received. The rendition of "White Wings" by Miss Bertie was encored nightly. Although Bobby Ralston, the dwarf, will be missed in the co. his place is very ably filled by Louis St. Clare, who, as the Baron de Wolf, succeeds in keeping the audience in an almost continuous roar of laughter.

Items: Bobby Ralston, of the Rinehart co., left for his home in Nashville, Tenn., from whence he intends going to England.—Fred. Marvin, for many years assistant stage-manager of Music Hall, has left with the Rinehart co. He fills the position of property man.

ZANESVILLE.

Schmitz & Co.'s Opera House (John Hoge, manager): Mr. and Mrs. Florence's first visit to Zanesville in six years was a marked event in amusement annals. A large and fashionable audience assembled March 31, to see the popular favorites in Jessop and Gill's comedy, Our Governor, and testified its approval of the satire by vigorous and oft-repeated applause. The under current running through the piece is a striking reminder of Bronson Howard's Young Mrs. Winthrop. It is rather a different matter to add fresh criticism to the Florences, who have been lauded from time immemorial, for their excellent work in legitimate comedy. The Governor indulges in exaggerations with a reckless abandon that is irresistibly funny. Mrs. Florence's magnificent costumes won the admiration of the ladies. Indeed, her gowns not the only handsome dresses; those of the other ladies were all eminently elegant. The supporting co. was efficient all.

SPRINGFIELD.

Grand Opera House (Father Trump, manager): Henry Chanfrau in Kit the Arkansas Traveler, March 30 and 31, to poor houses, owing to bad weather. Mr. Chanfrau's style of acting is easy and graceful, and improves each year. His support is fair. Odell Williams is a great favorite here.

Black's Opera House (Samuel Waldman, manager): Zozo, March 29, 30 and 31, to poor business with exception of 29th. The side-splitting acts of George H. Adams, the beauty Adelaide Cherie and Margie Relyea, and the musical specialties of Florence Bindley, make this an attraction well worthy of patronage. Rose Cochlan as Gay Jane, 1st, to a small but appreciative audience. Miss Cochlan's impersonation of the honest, sweet-hearted sailor lassie was excellent. Support good.

YOUNGSTOWN.

Opera House (J. W. McKeown, manager): When our people really want to see a play something worse than rain or wind must come to keep them at home. They went in droves March 30 to see Siberia, and the heavens were quite willing to lend its aid at each recital demanded by the implacable gods. Sensation and electric lamp ruled the hour and the audience easily forgot the impossibility of the situations, the absurd anachronisms, and the wide departure from the true rules of dramatic construction (or of such in Bartley Campbell's play). The novelty of those Russian uniforms, the mystery of that far-away land of Siberia, the thrilling escapes the dramatic fire and faultless accentuation of Emily Yeakes, the brilliancy of Helen Ottolengui, and the humor of Charlie Freer, lent the audiences captive. George Parks and Henry Ludlum are a brace of well dressed, fine looking young men, who do their leading duties admirably and display that spark which comes of thorough rehearsal—nothing more. While the Siberian captives were rising in revolt on the stage, the constable was in the box-office snatching the proceeds, at the suit of Rosaltora Crossman and Sedley Brown, her husband, for back salary long overdue from Bartley Campbell. Disobeying the attachment by giving bond, and claims as to the receipts of Camahell and therefore exempt from attachment. This question remains to be tried. Whether it be true or not, Mr. Campbell might profitably study his own dramatic creations for practical lessons in retributive justice, the payment of debts being a constant illustration.

On the Wing: Mr. Owens and wife—he is a brother of Owens, of Solon Shingle fame—are arranging to produce A Celebrated Case, with local help, for the benefit of the Knights of Pythias.—D. H. Wilson, manager of the Ivy Leaf co. will produce Rosedale at the Opera House with the assistance of Henrietta Crossman, in May. They will have the aid of the amateurs who made a hit in David Garrick last year.—Your spicy correspondent from Newcastle made us a newsy call last week.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): A very fair house greeted Henry Chanfrau in Kit 29c. His first visit here. All were pleased. Odell Williams, the Judge is a Champaign (this) county boy.

LANCASTER.

Chestnut Street Opera House (Herman Wiltkemyer, manager): The inimitable and ever popular Florences, March 29, to Mighty Dollar, to only fair business, owing to the Lenten season, which is most rigorously and devoutly observed in this community.

WASHINGTON C. H.

Opera House (Jackson and Millikan, managers): Belle Moore in A Mountain Pink 1st, to a large and well pleased audience. In fact, the success of the season.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): Professor Crocher, with thirteen well trained horses, closed a week's engagement 3d. Business fair. Maggie Mitchell 13th; Flowers of the Forrest 17th.

FREMONT.

Opera House (J. M. Dryfoos, manager): The Opera House has been leased by F. H. Whipple, of Toledo, who will have it remodeled, new sloping floor and galleries put in, complete set of scenery and settings, and the whole made into a first-class theatre. Will probably not be ready for opening until Sept. 1, though it may be gotten ready for the Summer season about July 1.

XENIA.

Opera House (J. A. Hiveling, manager): Lew Wagner's Minstrels 2d to light business. One of the worst excuses for a minstrel organization that ever struck the town. Coming—Rhea, 10th.

MARION.

Music Hall, (C. C. Pettit, manager): Fisk Jubilee Singers, 2d, to good business. Mattie Vickers to good business 6th.

Item: Sam Cox, ahead of Doris' Circus, was in the city making arrangements for the appearance of that show 29th.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): The Two Johns Comedy co. appeared March 29, and drew a fairly good house. This boisterous play was well received and caused much merriment. The two fat men, Stuart and Murray, were very amusing, but the co. as a whole is not equal to that of last season's, the ladies particularly being very weak. Called Back with Catherine Lewis, Henry Lee and Charles Stevenson, was presented by a small but appreciative audience 31st. The work of Catherine Lewis and Charles Stevenson was strenuous and effective, while that of Henry Lee does not compare favorably with the same part as enacted by Ralph Delmore whose portrayal of Macari presented a type of the refined Italian whose treacherous nature was cleverly concealed by a suave and polished deportment, and did not produce the impression of his having just recently escaped from his Simian guardian with the [illegible] surrounding. The Rajah, 9th.

BETHLEHEM.

[illegible] Theatre (C. C. Aschbach, manager): The [illegible] co., including a very good band and orchestra, [illegible] the boards week of March 29, during which [illegible] of a Life, Widow Bedott, Inshavogue, [illegible] Confession and The French Spy, were presented in excellent style, the leading roles being assumed by J. W. Carver and his wife, Cora Neilson, both very clever artists.

Items: William Bower, advance agent of A Rag Baby, was in town on the 1st. The co. will appear 9th.—John Riggs, agent, and C. W. Johnson, assistant, were here 3d to 6th, in the interest of Bristol's horses to perform here week of 12th.—Waite's Comedy co. closes its season at Mauch Chunk, Pa., 10th.

ALLENTOWN.

Music Hall (G. C. Aschbach, manager): One of the best played comedies of the season was that of Over the Garden Wall as presented by Mr. and Mrs. George Knight, March 29. The audience was large and enthusiastic, The Knights are favorites here. They assumed the leading roles in a most clever manner, and were received with rounds of applause. They were well supported. The rest of the week was filled by Professor Bristol's Equescurriculum, giving two performances daily, and despite inclement weather business averaged good.

Items: Your correspondent is under obligation to Manager H. Patrick for courtesies. He is a great friend of THE MIRROR.—Blind Tom is announced for the 10th at Academy of Music.—At Music Hall we will have The Rag Baby 8th; May Blossom, 12th; Ivy Leaf, 16th and 17th: Frederick Warde, 19th, and Griffith's Dramatic co. at weak prices week of 26th.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Mr. and Mrs. George S. Knight in Over the Garden Wall, March 31, to a large, refined and very enthusiastic audience. Mr. and Mrs. Knight are great favorites here, and are always sure of a good house. The co. did admirably in support. Annie Lewis in Little Trump 2d and 3d, to fair business. Her impersonation won encore after encore.

CORRY.

St. James Opera House (O. E. Gleason, manager): Dillon and Steadman's Esmeralda co. played to fair business 1st, giving a fine performance. The co. is first-class throughout. Tessie Deagle as Nora Desmond is exceptionally fine and by her clever acting won many friends here. Jennie Calef plays a three night benefit for disabled firemen, 8th, 9th and 10th.

JOHNSTOWN.

Johnstown Opera House (Weaver and Jordan, managers): Called Back co. March 29 to fair business. Messrs. Lee and Thomas represented the strength of the co. Bartley Campbell's Siberia co. 2d. Large house and gave the best satisfaction of any spectacular drama ever presented here.

Item: Your correspondent found Manager McDonough, of the Siberia co., a very pleasant gentleman, and one who had evidently been very badly treated at McKeesport. Mr. McDonough's statement regarding the difficulty at McKeesport, briefly summed up, is that the stage of the Opera House was too small to accommodate all the scenery, and because a miracle could not be performed Manager White would not open his house. Manager McDonough offered to put up $200 as a guaranty of a satisfactory scenic display and performance, and if at the close a single member of the audience expressed dissatisfaction the receipts would be refunded; Manager White to retain the $200 as a salve for his wounded feelings.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): An audience made up of the wealth, beauty and fashion of our city, augmented by additions from Youngstown, Sharon, Mercer and New Brighton, completely filled this beautiful new house March 29. It was the opening of our second temple of amusement. Emma Abbott, supported by her full co. and orchestra, appeared as Yum-Yum in The Mikado. She made a distinct hit. Bellini as Pitti-Sing, Annandale as Katisha, Pruette as The Mikado, Dixon as Ko-Ko, Broderick *et al.*, each and all won several encores. The orchestra, under the baton of Signor Tomasi, was fully in accord with the artists, and was the best heard here in years. Another large audience came out 30th to hear Miss Abbott as Mignon. In the cast were Pruette, Broderick, Michelena, Bryant, Crane, Annandale and Bellini, and each and all made a decidedly favorable impression. Manager Richardson deserves great credit for his judgment in securing such a strong opening attraction, and that it was financially a success shows his efforts were appreciated by our theatre-goers. The Ladies' Park Association have secured the house for a grand concert 8th. Among the talent secured are Prof. Karl Maeder, Paul Zimmerman and Jean Wallace, of Pittsburg, and Mrs. Will Foltz, of this city.

Allen's Opera House (R. M. Allen, manager): The Standard Dramatic co. opened a week's engagement March 29 in Ingomar, and by a free use of paper drew a crowded house. Our Boys and Come Here, 30th; Marble Heart, 31st; Romeo and Juliet, 1st; Monte Cristo, 2d; Dora, 3d, matinee, and Damon and Pythias evening. The engagement was a paying one, and the prices were ten, twenty and thirty cents. In this co. are Fanny Gillette, Mr. and Mrs. S. K. Chester, Walter Standish and others.

ALTOONA.

Opera House (Marriott and Krieder, managers): Louise Pomeroy was here last week, playing Hamlet, As You Like It, Romeo and Juliet, Camille, East Lynne and Richard III. to packed houses. Over 5,000 persons attended during the week. Cut prices of course. Miss Pomeroy pleasantly disappointed our theatre-goers; as she is a far superior actress to what had been expected. Arthur Elliott, her leading support, is one of the finest actors that has ever visited this city. George Holland, the manager, is a gentleman whom it is a pleasure to meet. He is a warm supporter of THE MIRROR. J. Z. Little and his World co. 5th, drawing a good house and giving entire satisfaction. Bella Moore 22d.

LANCASTER.

Fulton Opera House (B. Yeckler, proprietor): J. C. Stewart's Two Johns Comedy co. March 30 to very good business. The antics of the two heavyweight Johns amused the audience considerably. The support was first-class. "The Original Florida Premium Minstrels," 31st, to a packed house. The co. with this high sounding title was a local organization of genuine negroes to the number of more than fifty, under the management of George Burton, colored porter of the Grape Hotel, a well-known theatrical headquarters. The parade during the day, with the colored band and resurrection of ancient silk tiles, was quite a feature. The performance was very amateurish but financially a success.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): George S. Knight in Over the Garden Wall March 30. Good house. Play has been changed considerably since its first presentation here, and with questionable improvement. Too much Bridget in the last act. The Rag Baby 2d. Fair house. Mestayer-Vaughn in We, Us & Co. 8th; Powers' Ivy Leaf co. 9th and 10th; May Blossom co. 13th, and Rajah 14th; Hoyt's Tin Soldier co. 20th; Frederick Warde 21st; Maggie Mitchell in Maggie the Midget 26th, and Ida Siddons' Burlesque co. 28th.

ERIE.

Opera House (Henry A. Foster, manager): Dillon and Stedman's co. presented Esmeralda first three nights of last week to good houses. Charles Stedman, as Old Rogers, scored a decided hit. Richard Dillon, Annie Louise Ames and James Horne were all excellent, and deserve more than passing notice.

Item: William J. Sell, former manager of the Opera House, and well known to all managers, has just opened a newsroom. MIRROR on hand always.

CONNELLSVILLE.

Opera House (Stanford Pratt, manager): Lillian Spencer as Anselma, 1st, to a delighted audience. Fair house.

READING.

Grand Opera House (George M. Miller, manager): The Stranglers of Paris drew fair houses March 29, 30, 31. These were their last performances. The co. has withdrawn from the road. The Rajah 10th.

SUNBURY.

Lyons' Opera House (P. P. Smith, manager): Annie Lewis in Little Trump March 29. Poor house. Galley Slave co. 31st. Disagreeable weather; small audience. Repeated 3d; fair audience. Good performance.

EASTON.

Opera House: Corinne and co. to tremendous business last week. Standing room only was the rule.

PITTSTON.

Music Hall (W. L. Evans, manager): Rag Baby co. No. 2 gave a pleasing performance to fair house 3d.

Item: Rag Baby co. No. 2 plays its last night at Easton, 8th, and then disbands.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): A Rag Baby 1st to good business. The play is not refined.

BUTLER.

Butler Opera House (I. J. McCandless, manager): John Thompson in Around the World appeared 2d to fair business.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): The Boston Museum co. will present The Magistrate 8th, 9th, 10th. Nothing else booked until 26th, when Stetson's (No. 1) Mikado comes for the week. Last week, Friday and Saturday, Oliver Byron and a very good co. presented The Inside Track before small audiences.

Providence Opera House (Robert Morrow, manager): This week Frederick Warde and co. in Virginius, Othello, Damon and Pythias, Lady of Lyons, Iagomar and Richard III. Week of 13th, N. C. Goodwin. The past week The White Slave was given before fair-sized houses.

Theatre Comique: Hallen and Hart's co. is the attraction this week. The Rentz-Santley co. closed a successful engagement Saturday night. Return engagement week of 26th.

Items: The Dime and Muse still continue to draw good audiences.—Doris' Circus will show here the last of May.—The Olneyville Opera House opens Saturday night with Roland Reed and co. in Cheek.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Roland Reed in Humbug 3d, to fair business. His hit was great.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Lawrence Barrett as Richelieu, March 29, drew rather a light house for this actor, only about half the seats being filled. The star, as the crafty cardinal, received several well-merited recalls, but the support, with the exception of T. C. Moseley as De Mauprat, was a disappointment.

COLUMBIA.

Opera House (Eugene Cramer, manager): Blanche Curtisse, 2d, in Only a Farmer's Daughter. The occasion was a complimentary benefit to Mr. Eugene Cramer. The audience was large and fashionable. The last dramatic performance of the season. Zera Semon, with the Royal Marionettes, week of 5th.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Milton Nobles opened March 22d, when the resident manager, Frank Gray, was tendered a benefit. Good house in spite of bad weather. Tuesday, Love and Law; Wednesday, Interviews; Thursday and Friday, Phœnix; Saturday matinee, Love and Law. Engagement closed our regular season. Wilson and Rankin's Minstrels 26th, 26th, 27th; Baker and Farron 30th, 31st, 2d.

TEXAS.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): One of the largest audiences of the season greeted Wilson and Rankin's Minstrels March 29. Best minstrel entertainment ever given here. Although Carl Rankin was quite a stranger to us, it required but a few minutes for him to win the favor of the audience. He is original in his methods, quiet in his humor, and altogether a fit companion to the irresistible Wilson. The Lenton Brothers, acrobats, E. M. Hall, banjoist, and Tierney Wynne, grotesque comedians, are all artists in their respective lines. The posing of William Muldoon was a new feature to us, It was highly appreciated. The performance was repeated 30th, matinee and night, to large houses. Clara Louise Kellogg 3d; Michael Strogoff 5th.

Items: The Histrionics, an amateur dramatic society, composed of the leading society people of our city, have tendered Manager Greenwall a complimentary benefit. The society will present The Lady of Lyons, which will undoubtedly draw a crowded house.

WACO.

Garland Opera House (J. P. Garland, manager): Andress and his carnival of novelties opened for a week March 22. Entertainment fair and business universally good, concluding with a jammed house on the last night. Cheap rates and a prize, with every ticket proved too seductive for the community to withstand. Clara Louise Kellogg Concert co. somewhat disappointed a $600 house 29th. Pauline Montegriffo, the contralto; and Allie Torbett, the youthful violinist, absorbed a greater share of favor than the diva herself. Texas seems to be blooming into popularity as a sort of Elysian field for stars, whose brightness time has dimmed, to shine in, but so long as musical cowboys can invade culture-blest regions of the East and win honors, we presume it is about a stand-off.

McClelland Opera House (Sanford Johnson, manager): Pharasyn, a follower of the black art, drew good houses 25th, 26th, 27th, in spite of counter attractions in the same line.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): C. B. Bishop and co. presented The Widow Bedott March 25 and Strictly Business 26th, 27th, matinee and evening. Thinnest audiences I have seen in the theatre this season. The illness of his Mr. Sims and the absence of his leading lady, Anna Boyle, was probably the main cause of the performances being such failures artistically. Mr. Bishop himself acted his part fully up to his reputation. The coming of Mary Anderson has been loudly heralded. Nearly every seat in the house was sold for both nights at the opening of the box-office. She appeared 30th in Pygmalion and Galatea and Comedy and Tragedy, and 31st as Rosalind in As You Like It.

VERMONT.

RUTLAND.

Rutland Opera House (A. M. Higgins, manager): Gilbert's Opera co. in The Mikado, 1st and 2d, to fair audiences. Great satisfaction.

BELLOWS FALLS.

Union Opera House (Henry King, manager): Stafford-Foster co., 2d and 3d, in Romeo and Juliet and Merchant of Venice, to good business. Mr. Stafford as Romeo is rather weak, but as Shylock decidedly strong. Support generally good.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): On March 21, Burr Oaks, to small house. Maubury's Wages of Sin was presented to only fair audiences 1st, 2d, 3d. Lent and bad lights throughout the city, together with very inclement weather, combined to depress theatre business last week. Thatcher, Primrose and West's Minstrels, 9th and 10th.

Academy of Music (Hersog and Co., lessees): Edith Sinclair in A Box of Cash, to moderate business last week. Lynwood, under the management of P. T. Turner, 6th, week. Irish Aristocracy, 13th.

DANVILLE.

Masonic Hall (M. A. Moseby, manager): Closed for some time. Will be opened 10th for a matinee and night performance of Only a Farmer's Daughter. Our people were very glad to learn that the bright star, Blanche Curtisse, is with this co.

Items: H. E. Wheeler, the wide-awake advance agent for Only a Farmer's Daughter, was in the city during the week. While here he met one of his old chums in the person of Professor Harry C. Wells, leader of orchestra at Tatum's Museum. Mr. Wheeler made quite a number of friends here. Your correspondent wishes to extend thanks to him through THE MIRROR for courtesies.

ALEXANDRIA.

Lannon's Opera House (C. J. W. Summers, manager). The Burr Oaks comb. came 12th playing Burr Oaks and Sin's Penalty to moderate business. This co. is above the ordinary travelling comb. Kittie Rhodes opens 5th in M'liss.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Mr. and Mrs. W. J. Florence appeared 2d and 3d, presenting Our Governor, The Mighty Dollar and Dombey and Son, to good business. Bella Moore, 14th; Maggie Mitchell, 16th, 17th.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Camilla Urso Concert co. March 26 to fair house. All the selections were well rendered. Mme. Urso plays the violin skillfully. The Tourists, 31st, to a good house.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Cora the Creole was given two performances March 28, by Lillian Lewis and her excellent co. Miss Lewis was last seen here in Only a Farmer's Daughter, and made quite a hit. In Cora she has a part permitting a much greater scope, and while she does not fill all the requirements of the part, she displays considerable emotional ability and gives great promise for the future. She has youth, an unusual amount of beauty of both face and figure, and some elegant costumes. These go a great ways. Her support is excellent. S. S. Block as George was manly and earnest. The Victor of W. D. Shaw, was slightly amateurish, but was careful. Mr. Simpson made an acceptable Potain, and Miss Brainhard, was bright and pretty as Nina. Annie Pixley opened a three nights' engagement, 29th. M'liss and and Zara were presented. Miss Pixley is quite well and favorably known in this city and is always well received. She seems to grow prettier with each season. A few changes have been made in her co. since her last appearance here; some for the worse. Business fair. A Night Off received its initial production in this city, at the hands of Arthur Rehan's excellent co., 2d. The piece itself is one of those sparkling, refreshing comedies, that come like a breath of fresh air after the numberless trashy sketches with which the stage seems to be deluged at present. The dialogue is clever and witty, the situations laughable, the co. excellent and the stage setting up to the usual high standard prevailing at this house. Harry Hotto and Ernest Bartram as the Professor and Snap, the manager, make an excellent comedy team; Clarence Harvey as Harry Damask, and Hardie Vernon as Jack Mulberry, are both careful, conscientious actors. Clara F. Maeder is always good. Helen Leigh makes the usual jealous, loving, newly married wife. Virginia Brooks, in selecting Ada Rehan for her model, chose wisely, but a little originality might be better. Jennie Bright as Susan was bright and pretty as could be. Evans and Hoey, 8th, 9th and 10th.

New Academy (Jacob Litt, manager): The Academy was closed week of 29th, with the exception of the 31st, when the Fourth Battalion benefit came off. On the 7th the Abbott Opera co. will open for a four nights' engagement. Alice Harrison will appear in Hot Water, 4th.

Items: The Dime Museum offers the usual freaks and curiosities.—Work and Slensby's new theatre is being rapidly pushed forward.—Signor De Vino has been billing the town for Salvini, and Charles Wing has been doing the same for M. B. Curtis.—Litt's Travelling Dime Museum is meeting with great success at Rock Island and Davenport.

EAU CLAIRE.

Grand Opera House (J. E. Cass, manager): The Strakosch English Opera co., March 30 and 31, in Trovatore and Faust, did a big business. Co. very strong.

CHIPPEWA FALLS.

Opera House (L. E. Waterman & Co.): The Strakosch Opera co. presented Martha to a $350 house March 29. The opera was well rendered, but badly cut. I find this a chronic complaint against Strakosch's co. The rumor that Patti Rosa was married here a short time ago is entirely unfounded as she not been in the city since last September.

BELOIT.

Goodwin's Opera House (Howard and Wilson, manager): Arthur Rehan's co. in A Night Off, March 31 and 1st. Good satisfaction. Small business on account of weather.

WYOMING.

LARAMIE.

Holliday's Opera House (I. W. Stryker, manager):: Evans and Hoey, in A Parlor Match, to a good house, March 25.

CANADA.

ST. THOMAS.

Opera House (George S. Ciaris, manager): Joseph Murphy appeared in Kerry Gow to a crowded house March 31.

Item: Charles A. Gardner had to cancel St. Thomas, London and Toronto dates through illness.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): The Tavernier Dramatic co. has closed a successful two weeks' engagement, presenting a round of light dramas to the satisfaction of the audiences. Ida Van Cartland, the leading lady, became a great favorite. Albert Tavernier, J. P. Clark and S. J. Parkinson, of the male support, deserve mention. Joseph Murphy delighted a crowded house in Shaun Rhue March 30. He was recalled repeatedly. Adelaide Moore comes 14th.

MONTREAL.

Academy of Music (Henry Thomas, manager): Bartley Campbell's Clio was the attraction week of March 29 and drew good houses. There are a number of old Montreal favorites with the co., including Harold Forsburg, Harry Rich and Blanche Mortimer.

Theatre Royal (Sparrow and Jacobs, managers): The Australian Novelty co. gave a pleasing entertainment week of 29th. Francis Bishop 5th.

HAMILTON.

Grand Opera House (T. Reche, manager): Clio opened the week and remained one night only, which proved a mistake, as the performance was very attractive and filled the house completely. It would have run for three nights easily. The Streets of New York proved a fair card the following night, but the play has been given here so often that it fails to draw largely. Joseph Murphy in his old stand-bys, Kerry Gow and Shaun Rhue, drew three large houses and gave general satisfaction. With the exception of a slight falling off in voice, Mr. Murphy is as attractive as we was six years ago. Bartley Campbell occupied a box Monday night and enjoyed the hearty reception given his play by the big audience.

LONDON.

Grand Opera House (J. H. Davidson, manager): March 29 Joseph Murphy presented Kerry Gow to one of the largest houses of the season. Mr. Murphy is excellently supported by Belle Melville, who is a charming Nora, pretty and petite, and sufficiently emotional without over-acting.

BROCKVILLE.

Grand Opera House (Dan Derbyshire, manager): Lester and Allen's Minstrels March 29, to a small house. Joseph Murphy 12th.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): House closed first three nights of week of March 30, owing to cancellation by Charles A. Gardner. Joseph Murphy appeared 1st, 2d and 3d to the capacity of the house at each performance. Kerry Gow and Shaun Rhue still constitute the Murphy repertoire, and if he does as well in other places as he does here, both plays will be good for the rest of the century.

Yonge Street Opera House (T. E. Snelbaker, manager): Sid. C. France, in Marked for Life, filled the house week of March 29. Pauline Markham opens for a week 5th.

OTTAWA.

Royal Theatre (J. H. Gilmour, manager): Al. Denier, the comedian of the Gilmour co., took a benefit March 29. After the performance Denier annexed the net proceeds, amounting to about $160. Manager Gilmour objected to this, claiming that beneficiaries were only entitled to one-third of the net receipts, and had Denier arrested for larceny of the other two-thirds. The case was dismissed. Led Astray this week.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

AIMEE: New York, 5, week; Brooklyn, 12, week.

ANNIE PIXLEY: St. Paul, 8; Cedar Rapids, Ia., 12; Burlington, 14; Omaha, 19, 20, 21; St. Joseph, Mo., 24.

AGNES WALLACE AND SAM B. VILLA: Boston 5, week; Taunton, 12, week.

A BARBER'S SCRAPE Co.: Chicago, 5, week.

ATKINSON'S APHRODITE Co.: Holyoke, Mass., 8; Bridgeport, Ct., 10; Birmingham, 12; Ansonia, 13; Naugatuck, 14; Waterbury, 15; Thomaston, 16; Danbury, 17; New Milford, 19; Great Bennington, Mass. 20; Pittsfield, 21.

ATKINSON'S DRAMATIC Co.: Lowell, Mass., 5, week; Norwich, Ct., 12, week; Newburyport, Mass., 19, week; Manchester, N. H., 26, week; Lynn, Mass., May 3, week.

ADA GRAY: Cumberland, Md., 9; Frederick, 10; Baltimore, 12, week.

ARTHUR REHAN'S Co.: Lima, O., 8; Ann Arbor, Mich., 9; Adrian, 10; East Saginaw, 12; Flint, 13; Fort Huron 14; Chatham, Ont., 15; London, 16, 17; Toronto, 19, week.

ALICE HARRISON: Chicago, 5, week; Pittsburg, 12, week; Brooklyn, 19, week; N. Y. City, 26, week.

ALONE IN LONDON Co.: Lowell, Mass. 8, 9; Brockton, 10; Lawrence, 12; Waltham, 14.

A BRAVE WOMAN Co.: Buffalo, 5, week; Cleveland, 12, week; Boston, 19, week; Baltimore, 26, week; New Haven, Ct., May 3, week; N. Y. City, 10, week.

BOUCICAULT: Philadelphia, 5, two weeks; N. Y. City, 19, week.

BARTLEY CAMPBELL'S WHITE SLAVE Co.: Paterson, N. J., 8, 9, 10; Trenton, 16, 17.

BARTLEY CAMPBELL'S SIBERIA Co.: Philadelphia, 5, week.

BARTLEY CAMPBELL'S CLIO Co.: Boston, 5, week.

BELLA MOORE: Charleston, W. Va., 8, 9; Gallipolis, O., 10; Ironton, 12; Parkersburg, W. Va., 13; Wheeling, 14; East Liverpool, O., 15.

BAKER AND FARRON: Columbus, Ga., 8; Atlanta, 9, 10; Macon, 12; Savannah, 13; Charleston, S. C., 14; Augusta, Ga., 15, 16; Chattanooga, Tenn., 17; Nashville, 19; Memphis, 20, 21, 22; Frankfort, Ky., 23; Lexington, 24.

BUNCH OF KEYS Co.: Kansas City, 8, 9, 10; Leavenworth, 13; St. Joseph, 14; Lincoln, Neb. 15; Omaha, 16, 17.

BASYE COMEDY Co.: Galesburg, Ill., 5, week.

BREYER COMEDY Co.: Pottsville, 5, week; Monona, 12, week; Elkader, 19, week; Elgin, 26, week.

BREADWINNER Co.: Sandusky, O., 8, 9, 10; Jamestown, N. Y., 15, 16, 17.

BARBOUR'S DRAMATIC Co.: Joplin, Mo., 5, week.

BARRY AND FAY: Baltimore, 5, week.

BURR OAKS (Higgins): Baltimore, 5, week; Cincinnati, 19, week.

BAIRD'S COMEDY Co.: St. Thomas, Ont., 5, week; Aylmer, 12, week.

BIDWELL'S STOCK Co.: New Orleans, 5, two weeks.

BUFFALO BILL Co.: Denver, 5, week; Lawrence, Kas., 17.

CORA VAN TASSEL: Knoxville, Tenn., 5, week; Rome, Ga. 12, week; Birmingham, Ala. 19, week.

CROSSEN'S BANKER'S DAUGHTER: N. Y. City, 5, week; Plainfield, N. J., 12.

CARRIE SWAIN: Worcester, Mass., 8, 9, 10; Lawrence, 12, 13, 14; Lowell, 15, 16, 17.

CARRIE STANLEY'S Co.: Port Allegheny, Pa., 7, 8; Coudersport, 9, 10.

CALLED BACK Co. (Catherine Lewis): New Haven, Ct., 8, 9, 10; Worcester, Mass., 12, 13, 14; Springfield, 16; Bridgeport, Ct., 17.

DALYS' VACATION Co: Lawrence, Mass., 8; Nashua, 9; North Adams, 10; Albany, 12, 13, 14; Oneonta, 15; Susquehanna Pa., 16; Scranton, 17.

DENMAN THOMPSON: Boston, 5, two weeks; Providence, 19, week; Brooklyn, 26, week; Rochester, N. Y. May 3, week; Chicago, 10, two weeks; Minneapolis, 24, week; St. Paul, 31, week.

DRAPER'S UNCLE TOM: Trenton, N. J., 9, 10; New Brunswick, 12, 13.

DOWNING'S VAUTOUR Co.: Chicago, 5, week; St. Louis, 12, week; Philadelphia, 19, week.

D. E. BANDMANN: Birmingham, Ala., 5, week; Atlanta, Ga., 12, week; Augusta, 19, week; Macon, 26, week; Savannah, May 3, week.

DEVIL'S AUCTION: Cedar Rapids, Ia., 9; Galesburg, Ill., 10.

DAN SULLY'S CORNER GROCERY: Brooklyn, E. D., 5, week; Philadelphia, 26, week; N. Y. City, May 3, two weeks.

EDWIN STUART Co.: Kalamazoo, Mich., 5, week; Adrian, 12, two weeks; Ann Arbor, 26, week.

EDWIN ARDEN'S Co.: Rochester, 5, week.

EVANS AND HOEY: Milwaukee, 8, 9, 10.

ETHEL TUCKER: Amsterdam, N. Y., 5, week.

EZRA KENDALL: Chicago, 5, week.

ESMERALDA Co.: Buffalo, 5, week; Syracuse, 12, week; Philadelphia, 19, week; Washington, 26, week; New Haven, May 3, week.

ELROY'S COMEDY Co.: Dubuque, Ia., 5, week; Lyons, 12, week; Clinton, 19, week; Philadelphia, May 3, three weeks.

EDITH SINCLAIR Co.: Wheeling, W. Va., 5, week.

FANNY DAVENPORT: Albany, 9, 10; Boston, 12, week.

FANTASMA Co.: Oakland, Cal., 5, week; Salt Lake, 15, 16, 17.

FRED. BENTON: Taunton, Mass., 8; Fitchburg, 9, 10.

FRED. WARDE: Providence, 5, week; Brooklyn, 12, week; Allentown, Pa., 19; Williamsport, 21.

FRED. BERT'S DRAMATIC Co.: Los Angeles, Cal., 12, two weeks.

FRANK FRAYNE: Columbus, O., 5, week; Cincinnati, 12, week; Chicago, 19, three weeks.

FELIX VINCENT: Dixon, Ill., 5, week; Decatur, 19; Galesburg, 20 to 22; Bloomington, 26, two weeks.

FIELDING'S COMEDY Co.: Peoria, Ill., 5, week.

GRACE HAWTHORNE: Sidney, Neb., 8, 9; North Platte, 10; Kearney, 12; Grand Junction, 13, 14; Hastings, 15, 16, 17.

GRIFFITHS' DRAMATIC Co.: Allentown, Pa., 26, week.

GEORGE C. MILN: Detroit, 8, 9; Allegan, 10; Kalamazoo, 12, 13, 14; Milwaukee, 15 to 18.

GEORGE MORTON'S Co.: Indianapolis, 5, week; Chicago, 12, week.

G. W. FARNUM'S Co.: Philadelphia, 12, week.

GRAHAME EAGLE Co.: Valparaiso, Ind., 5, week.

GOLD KING: Louisville, 5, week.

GUS WILLIAMS: Bath, Me., 8; Portland, 9, 10; Lynn, Mass., 12; Gloucester, 13; Salem, 14, 15; Chelsea, 16; Marblehead, 17.

HELENE ADELL: Madison, Ind., 5, week; Indianapolis, 12, week.

HARRY LINDLEY'S COMEDY Co.: Hamilton, Ont., 5, two weeks.

HAZEL KIRKE Co.: Mystic, Conn., 8; Norwich, 9; New London, 10; Boston, 12, week.

HERNE'S MINUTE MEN Co.: Philadelphia, 5, three weeks.

HENRY CHANFRAU: Detroit, 5, week; Wheeling, W. Va., 12, week; Baltimore, 19, week; Brooklyn, May 3, week; Philadelphia, 10, week.

HARRY LACY: Cleveland, 5, week.

HERGE'S BAD BOY Co.: Louisville, 5, week.

HARRY WEBBER:

ter, N. H., 15; Lowell, Mass., 16; Lynn, 17; Brockton, 18; Newport, R. I., 20; New Bedford, Mass., 21; Middletown, Ct., 22; New Haven, 23, 24.

OUR BRAVEST Co.: Fishkill, N. Y. 8; Utica, 26, 27.

OUR GOBLINS Co.: Oswego, N. Y. 5, week.

PRIVATE SECRETARY Co. (W. H. Gillette): Elmira, N. Y., 8; Bradford, Pa. 9; Youngstown, O. 10; Detroit, 12, week; Buffalo, 19; Pittsburg, 26, week; Philadelphia, May 3, week; N. Y. City, 10, week.

PRISONER FOR LIFE Co.: Brooklyn, 5, week; Boston, 12, week.

PEOPLE'S THEATER Co. (Henry's): Fitchburg, Mass., 5 week.

PATTI-ROSA: Abilene, Kas., 8; Salina, 9; Denver 12, week.

PECK'S BAD BOY Co. No. 1. New Haven, Ct., 5, week; Philadelphia, 12, week.

PECK'S BAD BOY Co.: Indianapolis, 5, week.

PADDY RYAN'S Co.: Pittsfield, Mass., 8; Westfield, 9; Springfield, 10; Holyoke, 12; Worcester, 13, 14; Providence, 15, 16, 17; Pawtucket, R. I., 19

PAULINE MARKHAM: Toronto, 5, week; Utica, N. Y., 12, week; N. Y. City, 19, week; Washington, 26, week; Norfolk, Va., May 3, week.

ROSINA VOKES: Baltimore, 5, week; Washington, 12, week; Philadelphia, 26, week.

REILLY'S COMEDY Co.: Utica, 12, week.

ROLAND REED: Salem, Mass. 8; Lawrence, 9; Woonsocket, R. I., 10; Washington, 12, week; Brooklyn, 19, week.

RUSSON AND CRANE: Pittsburg, 5, week; Utica, N. Y., 10.

ROSE COGHLAN: Cincinnati, 5, week.

RICHARDSON'S Co.: Louisville, 5, week.

RIGHTMIER'S Co.: Zanesville, O., 5, week; Akron, 12, week; Louisville, 19, week; New Orleans, 26, week.

RHEA: Richmond, Ind., 9; Xenia, O., 10; Cincinnati, 12, week.

RAJAH: Reading, Pa., 20; Wilkesbarre, 14; Williamsport, 16; James own, N. Y., 22.

ROSE AND SIMMONDS' SILVER SPOON Co.: Worcester, Mass., 9; Nashua, 10; Lowell, 12, 13; Salem, 14; Newburyport, 15; Portsmouth, N. H., 16; Rochester, 17; Biddeford, Me., 19; Portland, 20, 21, 22; Lewiston, 23 to 26; Bangor, 27, 28; Newport, 29; Belfast, 30.

ROMANY RYE Co.: Buffalo, 5, week.

REDMUND-BARRY Co.: Philadelphia, 3, week. Baltimore, 12, week; N. Y. City, 19, week.

RAG BABY Co. (Daniels): N. Y. City, 5, week; Boston, 19, week.

RAG BABY Co. (Eastern-Southern): Allentown, Pa., 8; Bethlehem, 9; Norristown, 10; Wilmington, Del., 12; Easton, Pa., 13; Trenton, N. J., 14.

SOL SMITH RUSSELL: Indianapolis, 12, 13, 14; Louisville, 15, 16, 17; South Bend, Ind., 21; Pullman, Ill., 22; Milwaukee, 23, 24, 25; Chicago, 26, week.

SHADOWS OF A GREAT CITY: Council Bluffs, 7, 8; Omaha, 9, 10; Des Moines, Ia., 12, 13; Cedar Rapids, 14, 15; Dubuque, 16, 17; St. Paul, 19, week; Minneapolis, 26, week.

SALSBURY'S TROUBADOURS: Grand Rapids, Mich., 8, 9; Muskegon, 10; Lansing, 12; Bay City, 13; East Saginaw, 14, 15; Flint, 16; Ann Arbor, 17.

SALVINI: Detroit, 9, 10; Buffalo, 12, 13; Rochester, 14.

STRANGLERS OF PARIS: N. Y. City, April 5, week; Providence, 12, week.

STORM-BEATEN Co.: Philadelphia, 5, week; N. Y. City, 12, two weeks.

STANDARD DRAMATIC Co. (Chester's): Warren, Pa., 5, week; Bradford, 12, week.

STREETS OF NEW YORK Co.: Chicago, 5, week.

SILVER SPUR Co.: St. Louis, 5, week; Chicago, 12, week.

SAWTELLE COMEDY Co.: Hornellsville, N. Y., 5, week; Olean, 12, week.

TIN SOLDIER Co.: Wilkesbarre, Pa., 20; Trenton, 24; Brooklyn, 26, week.

TONY HART. Brooklyn, 5, week.

TWO JOHNS Co.: Hudson, N. Y., 8; Cohoes, 9; Amsterdam, 10; Cleveland, 12, week.

TAVERNIER Co.: Hamilton, Ont., 5, two weeks; Galt, 19, week; Strasford, 26, week; Brantford, May 3, two weeks.

TOURIST Co.: Cumberland, Mich., 8; Martinsburg, W. Va., 9; Fredericksburg, Va., 10; Washington, 12, week; Norfolk, Va., 19, week; Providence, 26, week.

ULLIE AKERSTROM: Newburyport, Mass., 5, week; Portsmouth, N. H., 12, week; Lynn, Mass., 10, week; Lawrence, 26, week.

W. J. SCANLAN: Leavenworth, Kas., 8; Atchison, 9; Lawrence, 15; Sedalia, Mo., 16, 17.

WALLICK'S BANDIT KING Co.: Boston, 5, week; Albany, 12, week; N. Y. City, 19, week.

WAGES OF SIN Co.: Cincinnati, 12, week.

WAITE COMEDY Co.: Mauch Chunck, Pa., 5, week; Pottsville, 12, week.

WILBER COMEDY Co.: Galesburg, Ill., 26, week.

WILLIAMS' LITTLE DUCHESS: Atchison, Kas., 5, week; Leavenworth, 12, week.

WINKLES' Co.: Paterson, N. J., 5, week.

WINTHROP Co.: Newburg, N. Y., 8.

YEARNCE-LEE Co.: Rochester, N. Y., 5, week; Buffalo, 12, week; Cleveland, 19, week; Cincinnati, 26, week.

ZOZO Co.: Indianapolis, 5, week; Pittsburg, 19, week; Cincinnati, 26, week.

OPERA AND CONCERT COMPANIES.

ANDREWS' OPERA Co.: Waterloo, Ia., 8, 9; Cedar Falls, 10; Webster City, 12, 13; Ft. Dodge, 14; Cherokee, 16, 17; Lemars, 19, 20; Sioux City, 21, 22; Sioux Falls, 23, 24.

BENNETT AND MOULTON'S Co. A: Crawfordsville, Ind., 8, 9, 10; Bloomington, Ill., 12, week.

BENNETT AND MOULTON'S Co. B: Manchester, N. H., 5, week; Bangor, Me., 19, week.

BOSTON IDEALS: Minneapolis, Minn., 8, 9, 10; St. Paul, 12, 13, 14.

CARLETON OPERA Co.: Boston, 5, week.

CHICAGO OPERA Co.: Iowa City, Ia., 15; Cedar Rapids, 16.

CONCERTS ARTISTIQUES: Chicago, 8, 10; Milwaukee, 12.

CORINNE MERRIEMAKERS: Binghamton, 5, week.

DUFF'S MIKADO Co.: Baltimore, 5, week; N. Y. City, 12, week; Brooklyn, 19, two weeks.

EMMA ABBOTT OPERA Co.: Milwaukee, 8, 9, 10; Chicago, 12, week; Galesburg, Ill., 19; Detroit, 26, week.

ELLIS FAMILY: Logan, O. 8; Nelsonville, 9.

GILBERT OPERA Co.: Concord, N. H., 8.

HANOVERIAN FAMILY: Philadelphia, 5, week.

JUVENILE MIKADO Co.: Louisville, 8, 9, 10; Cleveland, 12, week; Philadelphia, 19, two weeks.

JUDIC: New York City, 5, two weeks.

KYLE'S OPERA: Meadville, Pa., 5, week.

LITTLE TYCOON: N. Y. City, 5, week.

McCAULL'S OPERA Co.: Philadelphia, 5, three weeks.

McCAULL'S MIKADO Co.: Pittsburg, 8, 9, 10; Cincinnati, 12, week.

METROPOLITAN OPERA Co. (German): Cleveland, 8, 9, 10

MEXICAN TYPICAL ORCHESTRA: Kansas City, 8.

MENDELSSOHN QUINTETTE CLUB: Salina, Kas., 8; Abilene, 9; Ellsworth, 10; Minneapolis, 12; Concordia, 13; Manhattan, 14; Topeka, 15; Leavenworth, 16; Beatrice, Neb., 17; Lincoln, 19; York, 20; Grand Island, 21; Hastings, 22.

NATIONAL IDEAL OPERA Co.: Danbury, Ct., 8.

PYKE'S MIKADO Co.: Atchison, Kas., 8; St. Joseph, Mo., 9, 10.

RHINEHART OPERA Co.: Logan, O., 8, 9, 10; Nelsonville, 22, 23, 24; Jackson, 15, 16, 17; Waverly, 19, 20, 21; Washington, 22, 23, 24.

STARR'S OPERA Co.: Port Huron, Mich., 5, week.

STETSON'S MIKADO Co. No. 2: Troy, N. Y., 8; Utica, 9; Oswego, 10; Toronto, Can., 12, week.

STETSON'S MIKADO No. 3: Boston, 1—indefinite.

STRAKOSCH ENGLISH OPERA Co.: Davenport, Ia., 8; Peoria, 9, 10; Des Moines, 16, 17; Kansas City, 19, 20, 21; St. Joseph, Mo., 26.

STRAUSBURG'S IDEALS: Hudson, N. Y., 9, 10; Wilmington, Del., 12, week.

SMITH'S BELL-RINGERS: Bayou Sara, La., 8; Baton Rouge, 9, 10.

SPAULDING'S BELL-RINGERS: Quincey, Mass., 8.

THESPIAN OPERA Co.: Norwalk, Ct., 12; week; New Haven, 19, week; Providence, 26, week; Boston, May 3, week.

THOMPSON OPERA Co.: Portland, Ore., Feb. 22—indefinite.

TEMPLETON'S MIKADO Co.: Brooklyn, 12, week; Plainfield, N. J., 26.

WILBUR OPERA Co.: Syracuse, N. Y., 5, week; Washington, 12, week; Boston, 19, week.

VEACELIUS OPERA Co.: Osage, Kas., 7, 8; Emporia, 9, 10; Topeka, 12, 13; Kansas City, 14, 15; Wyandotte, 16, 17; Lawrence, 19, 20; Savannah, Mo., 21, 22; Creston, Ill., 23, 24; Red Oak, 26, 27; Nebraska City, Neb., 28, 29; Plattsmouth, 30, May 1; Council Bluffs, 3, 4; Omaha, 5, 6.

MINSTREL COMPANIES.

BAIRD'S: Davenport, Ia., 8; Moline, 9.

GEORGIA. Washington, 5, week.

HI HENRY'S: Chicopee, Mass., 9; East Hampton, 10; Turners Falls, 12; Greenfield, 13; South Adams, 14; Lee, 15.

HAVERLY'S: Chicago, 5, week; Detroit, 22, 23, 24.

KERSANDS': Detroit, 12, week; Port Huron, 19; Flint, 20; Bay City, 21; East Saginaw, 22; Lansing, 23; Jackson, 24; Fort Wayne, Ind., 26, 27, 28.

LESTER AND ALLEN'S: Toledo, O., 8; Elkhart, Ind., 9; South Bend, 10; Chicago, 12, week.

McINTYRE AND HEATH'S: Philadelphia, 5, week; Washington, 12, week; Norfolk, Va., 19, week.

McNISH, JOHNSON AND SLAVIN'S: Los Angeles, 5, week; Evansville, Ind., 20.

T. P. W.: Washington, 8; Richmond, Va., 9, 10; Baltimore, 12, week.

WILSON and RANKIN'S: Sherman, Tex., 8; Paris, 9; Texarkana, Ark., 10; Hot Springs, 12; Little Rock, 13; Helena, 14; Memphis, 15, 16, 17; St. Louis, 19, week.

WOOD-BRADLEY-WESTON: Philadelphia, 12, week.

WHITMORE AND CLARK'S: Dover, N. H., 8.

WORLD'S: Baltimore, 5, week.

VARIETY COMPANIES.

ADAMLESS EDEN Co.: Buffalo, 5, week.

AUSTRALIAN NOVELTY Co.: Paterson, N. J., 5, week; N. Y. City, 12 week.

AMERICAN FOUR: Chicago, 5, week.

ALICE OATES: Columbus, O., 5, week.

ALL-STAR SPECIALTY Co.: Troy, 5, week; Montreal, 12, week.

DAVENE'S: Memphis, 5, week.

FOUR EMERALDS: Fond du Lac, Wis., 5, week; Sheboygan, 12, week.

FANNY HERRING: Memphis, Tenn. 12, week; Tallahassee, Fla. 19, week; Chattanooga, Tenn. 26, week; Houston, Tex., May 3, week.

GRAY-STEPHENS Co.: Philadelphia, 5, week; Brooklyn, 12, week; Newark, N. J. 19, week.

GUS HILL'S Co.: Chicago, 5, week.

HOWARD ATHENÆUM Co: New Bedford, Mass., 9; Fall River, 10.

HYDE AND BEHMAN'S Co: Brooklyn, 5, week.

HARRIGAN'S TOURISTS: Canton, N. Y. 8; Ogdensburg, 9; Malone, 10; Plattsburg, 12; St. Albans, Vt., 13; Burlington, 14; Vergennes, 15; Rutland, 17.

HALLEN AND HART: Providence, 5, week; N. Y. City, 12, two weeks.

IDA SIDDONS BURLESQUE Co.: Troy, N. Y., 5, week; Baltimore, 12, week; Philadelphia, 19, week; Wilkesbarre, Pa., 28.

KENNEDY'S JOLLY JOWLERS: Middletown, Ct., 8, 9, 10.

KERNELLS' Co.: Chicago, 5, week.

LEONZO BROS.: Wilmington, Del., 5, week.

LE CLAIRE AND RUSSELL'S Co.: Rochester, 5, week.

LIDA GARDNER'S Co.: San Francisco, 5, eight weeks.

MAY FISK'S Co.: St. Paul, Minn., 5, week.

MAY ADAMS: Albany, 5, week; New Haven, 12, week; Providence, 19, week; Boston, 26, week; N. Y. City, May 3, week; Newark, 10, week.

NEEDHAM AND KELLY'S COMEDY: Norfolk, Va., 5, week.

ODDS AND ENDS Co: Washington, 5, week.

PAT ROONEY: Newark, N. J., 5, week; Harlem, 12, week.

RENTZ-SANTLEY Co.: Albany, 5, week; Rochester, 12, week; Troy, 19, week; Montreal 26, week.

REVELL'S: Bay City, Mich., 5, week.

REILLY AND WOOD'S Co.: Pittsburg, 5, week; Cleveland, 12, week; Cincinnati, 19, week; Louisville, 26, week; St. Louis, May 2, week; Chicago, 10, two weeks.

SILBON Co.: Grand Rapids, Mich., 12, week; Detroit, 19, week.

MISCELLANEOUS.

ARIZONA JOE: N. Y. City, 5, week; Baltimore, 12, week.

BRISTOL'S EQUESCURRICULUM: Newark, N. J., 5, week; Bethlehem, Pa., 12, week. Baltimore, 19, four weeks.

IMPERIAL JAPANESE TROUPE: Halifax, N. S., 5, week.

MRS. TOM THUMB: Brooklyn, 5, two weeks.

PROFESSOR CROCKER'S EQUINES: Chillicothe, 12, week.

TONY DENIER: Sedalia, Mo., 8; Lawrence, Kas., 12; St. Joseph, Mo., 13; Leavenworth, Kas., 14.

CIRCUSES.

BARNUM'S: N. Y. City, 5, three weeks; Philadelphia, 26, week.

DORIS': Indianapolis, 26, 27, 28; Marion, O., 29, week.

FOREPAUGH'S: Philadelphia, 26, week.

GREGORY AND MERRITT'S: Detroit, May 1, week.

HOLLAND AND MCMAHON'S: Chicago, May 1, week.

HUFFMAN'S: Knoxville, Tenn., 5, week.

MILLER, OKEY AND FREEMAN'S: Columbus, O., May 3, week.

NEW UNITED: Columbus, O., May 3, week.

O'BRIEN'S: Philadelphia, 12, week.

ORRIN BROS.: City of Mexico, April 1—indefinite.

PULLMAN AND CO.: Olean, N. Y., 26.

SELLS BROTHERS: Columbus, O., 21, 22.

SHIELDS': Evansville, Ind., 5, week; St. Louis, 12; three weeks; Chicago, May 1—indefinite.

Driftwood.

Sheridan Corbyn: I find that one theatre or company is as much as can be successfully managed by one man. There are many wrecks by the wayside of ability who imposed too much on themselves. I have a vivid memory of suffering from the same disease when I was very young and very ambitious. In San Francisco I managed too much and came to grief. At one time I was manager of the Metropolitan Theatre, with Parepa Rosa's Opera company as the attraction; Maguire's Opera House, with Mrs. D. P. Bowers in a grand production of Antony and Cleopatra; a variety theatre, with Lotta, the Worrell Sisters, Joe Murphy and Ben Cotton all in the bill at the same time; a public garden, with the famous Hanlons. All these going on at once, with an occasional lecture by some popular humorist or other, and legerdemain by Hartz or Herrmann, either on the road or in the city. To the casual observer I was a most successful manager; but the leaks were many, and I found a very heavy balance on the wrong side of the ledger. But many have followed, and I suppose many more will follow, in the same footsteps. All will come to grief—all will meet my fate. I can point to the wrecks on the dramatic shore, but how few will heed me! My experience of three decades will avail nothing in tempering the speculation of the younger tribe who come after me.

* * *

National Review: The introduction of the masks was a powerful factor of Gozzi's success, particularly in Venice, where it flattered the local pride and lent a piquant flavor of daily life to the most impossible situations. For Pantalone, the Venetian mask, is by no means the senile dotard known to the English stage. He represents national—*i. e.*, Venetian—virtue as opposed to the lawlessness and crime of the fantastic world around him. He is an elderly man, often a heavy father, but not too old for important posts. He is sometimes High Admiral, sometimes Prime Minister, sometimes a rich merchant. He is very warm-hearted, very expansive, and his sympathies—expressed in the broadest Venetian—are always on the side of goodness and justice. The Neapolitan mask, Tartaglia, is always a selfish knave, and stammers in his own dialect. He is sometimes sly and foolish, sometimes sly and keen-witted, but he generally overreaches himself in the long run. We may note that in The Three Oranges the mask Leandro, usually a walking gentleman, has all the characteristics of Tartaglia, save the stammer, but this was an exception to the rule. Truffaldino and Brighella, the Bergamo masks, are generally knaves and clowns, selfish, and servile, and funny. They are variations of the Clown and Harlequin of the older plays. Smeraldina, the female mask, has little resemblance to the Columbine of English pantomime, but, like the latter, is always the companion, sometimes the lover, of Harlequin Truffaldino or Brighella. She is sometimes ugly and ridiculous and often a negress. When we remember that in Gozzi's plays all these characters were represented by first-rate actors, standing favorites of the Venetians; we see that the author had special advantages in his native city. Elsewhere in Italy his reputation was small. His romantic daring jarred on the philosophic spirit of the Eighteenth century; his fantastic plots and outrage of the unities were despised by those who sought dramatic perfection on the broad highways of classical history and tradition. What did they care for the misty by-paths of fairy lore? Eighteenth century Italy was weary, too, of the *Commedia dell' Arte* so dear to the Venetian playwright; she had outgrown it, was rather ashamed of it—just as big boys and girls are suddenly ashamed of the toys and games prized before their last birthday. The operatic stage and classic tragedy were diversions better suited to their "grown-up" dignity.

* * *

The Corinne Merriemakers gave the inmates of the county jail at Easton, Pa., a treat last week. A programme was presented that pleased the prisoners very much—mostly made up of songs, sentimental and comic. Bright little Corinne conceived the idea of the visit to the jail. An inmate had given birth to a child, and Corrinne was called upon to sing "How Much Does the Baby Weigh?" The audience went into convulsions over it, and the dismal corridors of the prison echoed with the applause. The songs of sentiment drew tears from the auditors as the notes fell in soft cadence through the vaulted halls. James Sturges paralyzed the prisoners with "Taken from the County Jail," with accompanying pantomime. Gertie Hoeyt sang "Bonnie Sweet Bessie;" Harry Clark, "A Warrior Bold," and the Corinne Quintette rendered selections. Mose Fiske appeared in "Four Minutes with Himself," and refrained from singing. The audience was of course ignorant of its bliss. George W. Towle directed the programme, which gave the greatest pleasure to the unfortunates.

* * *

Topical songs! What are they? In court it was recently announced on oath that they are worth from five to ten dollars apiece. And yet these topical songs figure in courts alongside the disputations over dramas and operas. "It's English, You Know," is a bone over which the author and singer are gnawing and snarling. There isn't a hundred-dollar note dependent between. But the legal tilt is uproarious. The proceedings are as serious as though the most ambitious drama or opera were the contention. Does the general public know the source of the topical song? We trow not. It laughs heartily over the verses attuned to local allusions. The words are suggested by local events; the music comes from beer-saloon inspiration. The authors of topical songs quietly laugh over the turmoil. After all, the topical song is a fungus growth. Its proper soil is the vaudeville stage. But it has taken root in comic opera, burlesque and farce-comedy. To the refined ear there is little to commend in the topical song. In its native soil it was vulgar—even indecent. Brought to ears polite and minds well-bred, and with the political and social allusions softened in tone, the topical song is still very often a coarse conveyance of wit.

* * *

George R. Sims: Every mail brings me a New York paper, in which I find a leading article devoted to my unworthy self. It seems that a "Ballad of Babylon," recited by a lady at Washington, has become a burning question in the United States. Society is divided as to whether "'Ostler Joe" is a moral recitation or not, and twenty-five American journals have up to the present printed the ballad that their readers may decide. If the copyright laws were in a better condition I should rejoice, for there has been a terrific demand all over the United States for the volume containing the poem which the lady shocked Washington by reciting. As it is, I am afraid there is an "American edition" of my poems, and in that case the jingling of the guinea will not heal the hurt that honor feels at being charged with writing improper stories in verse.

* * *

An industrious person has taken the trouble to complete the professional and private names of half a hundred of our actresses. Here is his list:

Fanny Davenport	Mrs. E. H. Price
Louise Pomeroy	Mrs. Arthur Elliott
Maggie Mitchell	Mrs. Henry Paddock
Rose Eytinge	Mrs. Cyril Searle
Rose Coghlan	Mrs C. J. Edgerly
Margaret Mather	Margaret Miles
Kate Claxton	Mrs. Charles Stevenson
Effie Ellsler	Mrs. Frank Weston
Lillian Russell	Mrs. Edward Solomon
Agnes Booth	Mrs. John B. Schoefel
Ida Mulle	Mrs. Benjamin Tuthill
Kate Castleton	Mrs. Harry Phillips
Alice Weathersby	Mrs. Nat Goodwin
Lotta	Charlotte Crabtree
Alice Atherton	Mrs. Willie Edouin
Minnie Maddern	Mrs. Le Grand White
Irene Perry	Mrs. Albert Weber
Marie Wainwright	Mrs. Louis James
Maria Jansen	Mrs. James Barton
Laura Joyce	Mrs. Digby Bell
Minnie Conway	Mrs. Osmond Tearle
Kitty Blanchard	Mrs. McKee Rankin
Louise Davenport	Mrs. W. E. Sheridan
Louise Thorndyke	Mrs. D. Boucicault
Agnes Robertson	Mrs. D. Boucicault
Maude Granger	Mrs. Alfred Follin
Marie Prescott	Mrs. William Persel
Zelda Seguin	Mrs. David Wallace
Caroline Hill	Mrs. Herbert Kelcey
Minnie Hauk	Mrs. G. Von Hesse Wartegg
Alice Oates	Mrs. Samuel Watkins
Lillie West	Mrs. Harry Brooks
Ellie Wilton	Mrs. Frank Wilton
Helen Dauvray	Helen Williams
Fay Templeton	Mrs. Howell
Modjeska	Mme. Helena Benda
Emma Abbott	Mrs. Eugene Wetherell
Marion Elmore	Mrs. Frank Lowe
Ada Gray	Mrs. Charles Watkins
Lottie Church	Mrs. John A. Stevens
Sydney Cowell	Mrs. George Giddens
Annie Pixley	Mrs. Robert Fulford
Clara Morris	Mrs. F. Harriott
Julia Wilson	Mrs. Charles Fox
Dora Wiley	Mrs. Richard Golden
Lizzie May Ulmer	Mrs. George Ulmer
Mattie Vickers	Mrs. Charles Rogers
Theresa Vaughn	Mrs. William Mestayer
Albina de Mer	Mrs. M. B. Curtis
Lizzie Harrold	Mrs. W. S. Cowley

* * *

Dan Sully: I began my professional career as a leaper in a circus. The spangles had a great fascination for me at first, but the bumps and bruises knocked it all out of me in the end. I used to practise somersaults at a waterside, so that the falls would be broken. Constant and rough contact with the water hardened my flesh to almost marble firmness. The life of a circus leaper is full of danger and has few rewards. The broken necks, broken backs, maiming for life—what an awful list of casualties is presented! Many men have broken their necks in trying to master the double somersault—that goal of the leaper's ambition. I remember what a flourish Pop Whittaker made when he announced James Maddigan for a double somersault—a five-minute speech for a one-minute act. But when the nimble Maddigan appeared, there followed, after the usual bowing and curtseying, a very neat and graceful double somersault. Billy Dutton, in spite of his years—he must be nearly fifty—is one of the most graceful leapers that ever scintillated in spangles. From circus-leaping I took to clog-dancing. I made my mark, but I wore myself out by dancing against time and landed in a hospital. By the way, the first time I set foot in a New York theatre was about fifteen years ago. By a coincidence, I am now—and have been for two or three years—its Spring and Summer lessee. To day it is known as Tony Pastor's.

* * *

Much has been written about the collapse of the Lytell season in Winnipeg, Manitoba. There was a little romance connected with the affair—the marriage of J. W. McConnell and Laura Bigger, the latter at one time connected with the Rial-Bigger-Marion combination. The young couple made many friends in Winnipeg after the break-up. They gave a concert in Victoria Hall, and the best people of Winnipeg attended. Leading local talent volunteered. It was a success. On a Sunday night Miss Bigger sang at a concert before a large audience in St. Patrick's Church, and was at once engaged for a grand concert at Port Arthur. She was then offered any price she demanded to sing the next evening. She accepted the tempting offer. Her earnings at the concerts enabled her to accompany her husband to the home of his kinsfolk in California, where the young couple are at present.

* * *

London *Dramatic Review:* Mr. Gilbert has published, as an honorable example of managerial etiquette, a letter from Mr. Palmer, of the Madison Square Theatre, New York, announcing his desire to perform Engaged at that house, and undertaking to send to the author royalties at the rate of twenty dollars for each performance. It appears also from Mr Gilbert's letter that the late Mr. McCullough sent him some years ago £66 for a fortnight's performance of The Palace of Truth at San Francisco. It should not be forgotten, in estimating these examples of honorable feeling, that these plays, being printed and published, the authors had really no rights, in the strict sense of the term, to dispose of; and that consequently Mr. Gilbert had no power to protect these gentlemen against less scrupulous rivals.

* * *

In connection with The Meistersinger, Mr. Seidl, the well-known Wagnerian conductor, has recently told an interesting anecdote. He says that when the opera was given for the first time in Munich, Wagner wished to cut it ruthlessly. It was too operatic he thought, and too conventional, to have five people singing a quintet. He was determined not to have it. First Bulow implored, then Frau Cosima literally went down on her knees, and Wagner desisted. For once the master was wrong, and the quintet still is what it was from the start—one of the most popular portions of the opera. But it was always an eyesore to the composer, particularly on one occasion when a man approached him and rapturously said, "that there was a truly Schumannesque flavor and delicacy about the quintet."

* * *

Paris Exchange: The prolonged absence of Fraulein Lilli Lehmann, the well-known Berlin cantatrice, is assuming a serious aspect, inasmuch as it is said that, without awaiting the Imperial permission to outstay her furlough (already expired), she has entered into a three years' engagement in America, and actually appears in Entsch's Stage Almanach as a member of the Stanton Opera company in New York.

* * *

Although actors are by no means the irreligious lot that many of the laity guild represent them to be, still, owing to the wandering life they lead, they are apt to be careless in the outward observances of the Church. Lately two of the guild were in a country town on Sunday, and having nothing to do, one of them proposed going to church. "Nonsense," said the other; "I haven't seen the inside of a church for twenty years, and I shouldn't know the business; I'd come in wrong and spoil the scene." "Never fear," replied the first actor; "I will give you all the cues; so you can come to time like a little man." To church they went, and the second actor kept a sharp eye on his leader, who signalled the kneeling and the sitting, the rising and the falling. But alas! our friend discovered that he and his principal didn't seem to do things right. They were down when others were up, and *vice versa*. Whereupon No. 2 fixed his eye on an old woman with an elaborate prayerbook, who seemed quite at home, and followed her lead instead of his friend's. So doing he came out all right. On quitting the church, he gently remonstrated with his fellow-actor. "Say, chily, you gave me those cues all wrong. You don't know your part." "Well," sorrowfully replied No. 1, "I got mixed up somehow. Seems to me that I used to know all the business, but they've gone back on themselves and changed all the bloomin' cues since I was in front before." They had strayed into a meeting of a different denomination from that in which No. 1 had been brought up.

* * *

Temple Bar: From a letter of Court Trumpeter Andreas Schachtner to Mozart's sister, I take the following details. I may first be allowed to say that a trumpeter then was not what he may be now, and that this Mr. Schachtner was a man not only of musical but literary culture, who often lent a helping hand with Mozart's libretti. He writes: "Once I came home from church with your father and we found Wolferl fully engaged with his pen." Wolferl—the diminutive of Wolfgang—means in German, just the same as in English, a small wolf. "The child had a paper before him and would not let us see what he wrote because it was not ready. It was full of ink spots because he pushed his quill every time to the bottom of the inkstand. His father at last took it away from him and found it was the manuscript of a concerto for piano, and on his remark that it was too difficult, the little boy jumped up and said, 'It is a concerto. Let those who want to play it study hard,' and he sat down to the instrument and played it." Evidence of his miraculous capacities was given in his seventh year. A trio was played, and he begged to be allowed to play the second fiddle. His father, knowing that the boy had never had a regular instruction, would not hear of it. The boy insisted. So the father ordered him out of the room. He then resorted to the infallible means with which children and women govern their so-called masters, the men—he began to cry. Of course one of the friends present begged that the child might be allowed to have his will, and, to the utter amazement of all present, he sat down and played without a fault, first the second, then the first fiddle, until it was the father's turn to shed tears of surprise and admiration.

* * *

A pleasing story is being told in private circles about Miss Gertrude Franklin and the pianist Perabo. It seems that when Miss Franklin returned from Europe she called upon Mr. Perabo and sang for him in order that he might think well of her and get her some engagements, of which she was in great need. Soon afterward Perabo had to play in a rural city, where a "testimonial" had been gotten up for him by some of his lady admirers. At the last moment the singer engaged fell sick, and Perabo, having been telegraphed to, brought Miss Franklin without making a bargain as to compensation. The concert netted just $75. When the money was handed over to him by the lady manager she asked: "How much do you pay Miss Franklin?" "I declare," exclaimed the careless artist, "I never thought to ask her. However, I will go and see." So across the street he went to the house where the singer was entertained. When Perabo had explained his errand the young soprano coolly stated that her invariable price was $125, and she could not take less. Perabo spent some time in explaining the matter to her, and finally succeeded in awakening a feeling of compassion for him inasmuch as it was his testimonial. The modest young person consented as a great and personal favor to accept $75 for her services, thereby "subscribing" $50 to the testimonial. It is a matter of record that Perabo actually paid over the $75 in question, so that his testimonial netted him exactly $50 over and then he had given Miss Gertrude Franklin an engagement.

* * *

Operatic stars have always received extravagant salaries. It is on record, moreover, on exchange, that Farinelli received in London during the seasons of 1734-35, no less a sum than $75,000, and it must be remembered that this sum represented thrice that amount in modern money. Fifty years later Agujari received for singing a couple of songs at a concert, only in 1806 Mme. Catalani accepted an operatic engagement in London of eleven months with six weeks' leave for a provincial tour on her own account and the right to give a certain number of concerts, besides her full benefit. The net proceeds of this engagement amounted to the handsome sum of $60,000. In 1827 Paris purchased Malibran for a three months' season in London, for a full benefit. Malibran herself received for a similar engagement in 1830, and Jenny Lind the same sum several years later, while Sontag received $90,000 in the course of the Spring and Summer season of 1849, also in London. Grisi died worth about $2,000,000, Pasta left $1,000,000 in Russia and England, Catalani $1,000,000, Malibran made more money than any of them, but died in debt, while Sontag left a fortune of $2,500,000. A few years ago the vocalist of past or present times had to be content with a salary of $2,500 per week. Lind's income at the time of her death his jewelry and plate, but the latter was presented to him by his admirers, was estimated at $2,800,000.

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Dan Sully's Season.

"One of the best engagements of the season at the Mt. Morris Theatre, Harlem," said Dan Sully to a MIRROR reporter, "was played there by my Corner Grocery company last week. Business increased at every performance after Monday night. Saturday's matinee drew the most money of any of the eight performances. Corner Grocery No. 1 shows a handsome balance on the right side of the ledger; but the season of No. 2 was a sad failure. The company gave an excellent performance, but was badly booked and compelled to make long and expensive jumps. Still, I believe the same territory could be gone over with profit—that is, if closer railroad connections were made. My own company had its only streak of bad luck in the South, where for some time we travelled a week or ten days behind a company that was giving a very bad performance of Peck's Bad Boy. Next season I shall send out the Grocery with a very strong company, but shall not play in it myself, except in four or five week stands where managers would not book without me. Sam E. Ryan will be my substitute in the star part."

"What is your programme for the Spring and Summer at Tony Pastor's?"

"I take possession on Easter Monday, and open with a week of minstrelsy—McIntyre and Heath's company, an excellent organization. The following week The Corner Grocery opens for a month. Early in June my new domestic comedy, Daddy Nolan, will have a first production, with myself in the title role. This comedy is my most ambitious effort. The plot possesses a strong human interest, and a more than usually good company will be needed for its interpretation. The comedy element will be by no means lacking; it permeates the play, but is less boisterous than that of the Grocery. The plot treats entirely of New York life, and my role is that of an old ship-builder."

In the Courts.

Judge Lawrence, in the Supreme Court, has made an order continuing in force the injunction which Dion Boucicault recently obtained to restrain Harry W. Williams from producing the plays of the former, The Colleen Bawn and The Shaughraun. Williams negotiated with Mr. Boucicault for the right to produce these plays at dime museums throughout the country upon the payment of certain royalties. This was agreed upon, but he also made preparations to bring out the plays at other theatres. Williams did not appear to oppose the continuance of the injunction.

The injunction which was obtained by Leo Goldmark and Heinrich Conried, to restrain Matthew Gran from producing the operas Manon and The Beggar Student, has been made permanent during the pending of the action.

James C. Padgett and Samuel H. Cohen, who purchased from Mr. Stoddardt, of the Madison Square Theatre, the sole right to produce The Long Strike, last week procured an injunction from Judge Laurence to restrain John W. Jennings and John W. Holmes from presenting the play at the Holmes Standard Museum, Brooklyn, or any other place. Jennings was given the right to produce the drama, which he did in Williamsburg; but it was learned that the representation was so poor that certain managers threatened to withdraw their contracts for its production if Jennings was not stopped. Padgett and Cohen thought that if Jennings did not produce the play properly, and bill it as being by their permission, they would restrain him from representing it at all. Messrs. Jennings and Holmes made the assertion that they would produce the drama in any event, but they have been enjoined. As soon as the injunction was served upon them they made an amicable arrangement with Padgett and Cohen, who gave them the right to produce the play for three nights.

Amateur Notes.

The testimonial to Eugene Clarke, stage manager and "coach" of the Greenwich Society, tendered that gentleman on last Friday evening at the Lexington Avenue Opera House, must have been highly gratifying both in point of artistic and financial results. A large house applauded the beneficiary most liberally when he appeared as Pooh-Bah in the first act of The Mikado and as Doctor Paracelsus in The Doctor of Alcantara. Both characters were given able renditions. With the exception of one or two changes, the first act of the Gilbertian opera was given as before by the Greenwich, most of the characters sustaining their parts admirably. Miss C. M. Floch was an able Katisha, both vocally and histrionically, although not quite as robust physically as the ladies to whom the part is usually entrusted. Miss O'Keefe repeated her previous success as Yum-Yum, while George C. Pearce's Nanki-Poo was full of life and action. Following the opera, Agnes Herndon recited "'Ostler Joe." The audience showed their appreciation by vociferous applause. Marshall P. Wilder kept his hearers in constant laughter by his humorous selections. The performance closed by the rendering of The Doctor of Alcantara. In this Mr. Clarke, M. M. Cooper, Charles A. Hetzel Miss O'Keefe and Marion Booth equally divided honors. George C. Pearce was not seen to as good advantage as in The Mikado. As Donna Isabella, Nina Douglass acted with care and discretion, while in two smaller parts A. C. Metz and C. N. Graves were deserving of much praise. A reception followed.

An entertainment was given on Thursday evening last at Macgregor's Rooms, this city, by Amy Baker, at which May Fielding and Carlos Sobrino took part. Twenty Minutes Under an Umbrella was rendered excellently by Miss Baker and Clinton Smart. The affair was well attended.

The War of the Roses, by Mrs. Charles A. Doremus and Cornelia Van Auken, was given two representations last week, one at the residence of Mrs. Johnson, on Madison avenue, last Wednesday evening, and on Saturday evening at the Hotel Brunswick, at the testimonial tendered to Miss N. C. Wickham. At the first representation E. F. Conrad, Caro[illegible] Duer, Ruth Lawrence, Miss Van Auken and Gordon Harrison took part. Sir Charles [illegible]'s comedy, Drifted Apart, was also [illegible] in good style by Miss Duer and Mr. [illegible]. The latter were seen to excellent [illegible] in both plays. On the occasion of [illegible] Lucy E. Coffey and Mrs. Doremus [illegible] The War of the Roses, which [illegible] more spirit. The piece was [illegible] selections by Miss Wickham, vocal selections by Lila Willis, and the Messenger Double Quartette Club, composed of W. H. Rieger, W. D. Loutrel, T. M. Olyphant, R. H. Fairchild, C. J. Bushnell, G. S. Whallen, J. D. Shaw and E. B. Sperry.

Partners for Life was presented to a good-sized audience at the University Club Theatre on Tuesday night by the Amateur League. Among those who were seen to advantage in the leading roles were Helen Sweeney, John Hatfield, B. R. Throckmorton and Harriet Lawson.

On Monday evening a most enjoyable little entertainment was given at the University Club Theatre, under the management of John M. Young and Reuben R. Brooks, both of whom participated in the grogramme. Mr. Young is a clever young amateur, and delighted his audience with imitations of various actors. In these he was much more successful in delineating the features of those he mimicked than he was in catching the modulation and individual characteristics of their voices. Mr. Brooks manipulated the banjo in such style as to show clearly that he was a perfect master of it. The rest of the entertainment consisted of zither selections by V. H. Muller, xylophone solos by J. G. Senior, vocal selections by John Carroll, banjo music by a quartette consisting of Messrs. Brooks, Janssen, Morrison and Carroll, and the singing of the "Three Little Maids from School" by the Misses H. M. O'Keeffe, Nina Douglas and Ida Casseday, all of whom were in excellent voice.

On May 3 the Booth Amateur Orchestra give a benefit performance at the Athenæum, Brooklyn.

The Garrick has postponed the production for this season of The Chimes of Normandy.

Hamlet will be given by the Jersey City Dramatic Club at the Academy of Music in that city on May 3.

A members' reception of the Greenwich will be held at No. 80 Fifth avenue on next Wednesday evening.

The Philokalia will hold a meeting this (Thursday) evening at the residence of Mr. Rothschild, No. 31 West Fifty-seventh street.

A concert and readings are to be given at the Hotel Brunswick this (Thursday) evening by Lillie P. Berg. Among those who are to assist are the Chevalier De Kontski, Sarah Cowell, H. A. Metcalf, Kate Mera, Donald De C. Graham, Dora Becker and others.

With the closing of the season on May 7 with the production of Nell Gwynne, in which Miss H. M. O'Keeffe and Eugene Clarke will sustain the principal roles, the Greenwich will have had the splendid record for an amateur society of having presented four operas in one season.

The Amateur Comedy Club will produce A Drop of Water, from the French, and Broughton's one-act comedy, Withered Leaves, on April 27 and 28 for the benefit of the Exchange for Women's Work. It will be their last performance this season.

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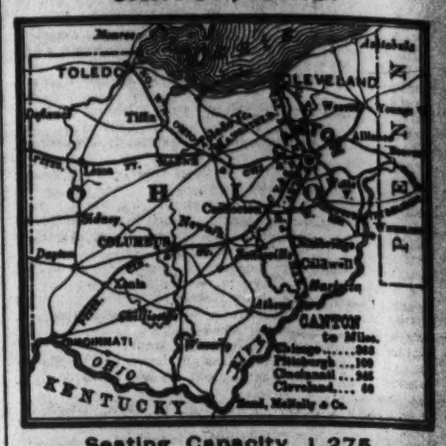

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